

SlapStick! ¹⁰

Fay
Tincher

Richard
Currier



Eddie
LeVeque

Ben
Turpin



SlapStick!

Hello Readers!

Well here we are once again, made it to the tenth issue!

I want to thank everyone for their support of *Slapstick!* over these last few years, through these first ten issues, to the readers, writers, and everyone who contributed illustrations, letters and comments, and those advertisers whom also helped. You all made the magazine the success it was and that in itself made it much more enjoyable for me.

As of this last issue, hate to say it, but, I need a break. I hate to just put an end to the mag with so much interest in silent comedy out there from around the world! Well, the good news is *Slapstick!* will continue!!! Because of the interest of our friend Cole Johnson, Cole has decided wholeheartedly that he'd love to continue the magazine! And I couldn't think of a better person for the job. I'm sure many of you are no stranger to Cole, or at least have seen his name in the pages of *Slapstick!* and other notable publications or have seen his film presentations at The National Gallery in Washington D.C. and/or The Museum of Modern Art in New York. He's a wealth of movie knowledge, particularly in early comedy, and a collection to match. So in six months (January 2005) an eleventh issue will be available!!! So please reserve your copy when you can. Get in touch with him at:

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It's been a true pleasure dealing with all the readers, and there are so many to thank, Cole Johnson, Mark Johnson, Claudia Sassen, Sam Gill, Brent Walker, Steve Massa, Bo Berglund, Greg Travis, David L. Smith, Michael Campino, Jim Kerkhoff, Barbara Danzig, Rob Arkus, Dave Stevenson, Rob Farr, Bob Birchard, Tommie Hicks, Jr., Ed Lee, Cody Morgan, Joe Moore, Hooman Mehran, Lisa Huber, Georges D'Acunto, Phil Posner, Marilyn Slater, William Thomas Sherman, Randy Miller, Jean-Jacques Couderc, Richard Roberts, and more. I myself hope to contribute a little something here or there to the next volume which could end up, if I'm not careful, on the cutting room floor! Thanks for all of your help and support, my best wishes, and may long live *Slapstick!*, for those about to Slap, I salute you!

Steve Rydzewski



EDITED BY (AND SOMETIMES FEATURING) RICHARD CURRIER

By Jim Kerkhoff

Photos from the Author's Collection

More than 20 years ago, while working for an aerospace company just outside of Washington, D.C., I had the good fortune of traveling frequently to Los Angeles on business. Taking advantage of this great opportunity, I indulged my passion for early film comedy by looking up many of the people who worked at Hal Roach Studios during its heyday – wonderful and creative people who are no longer with us.

Some of these Roach alumni I visited with only once or twice, while others became good friends. One of those was Dick Currier, who had supervised the editing department on the Roach lot during the 1920s and early 1930s.

When watching opening titles for the silent and early sound shorts of Laurel and Hardy, Our Gang, and Charley Chase there is a production credit that reads: "Edited by Richard Currier." Although each comedy he received credit for was not edited by his own hand, Dick garnered this acknowledgement as a stipulation in his contract with Roach. And that clause, written by a lawyer many years ago, has made his name well known among film buffs today – and has even introduced him to younger audiences who are just now discovering these classics of screen comedy.

The reason for my visits with Dick was not to interview him for the purpose of documenting his career. Instead, I simply enjoyed spending time with a man who had worked with some of the greatest names in the field of motion picture comedy. So I did not sit with him taking notes. And I did not have a tape recorder rolling, either. Instead, I merely chatted with Dick, asked questions, and listened as he reminisced about his experiences. Then, back in my hotel room, I wrote down various things he had mentioned during our conversation.

Richard "Dick" Currier was born on August 26, 1892, in Denver, Colorado. During one of our visits, he told me that he was a descendent of Nathaniel Currier, the artist who created the famous Currier & Ives lithographs during the 1800s.

At one point during his childhood in Denver, Dick's parents planned a move to San Francisco – just before the

great earthquake! Unfortunately (or rather fortunately) his father was involved in a serious accident with his horse and buggy. So the family remained in Colorado for another two years, as Dick's father recovered his health. In 1909 he was well enough to make the move out of Denver. But the Curriers changed their destination and relocated south to Los Angeles.

In 1911, with the help of a family friend, Dick Currier – having no more than a fifth grade education – found employment at the Selig Studios. One day, while doing odd jobs around its Edendale lot, Dick spotted a small building that was some distance away from the shooting stages. Curious, he went over and found a film editor busily at work. This was Dick Currier's introduction to that new art form – and to the career that he would pursue for the rest of his life.

While at Selig, Dick edited dramatic films featuring silent stars such as Tom Mix, Ruth Stonehouse, Helen Gibson, Fred Church, Elsie Janis, and Eileen Sedgwick (sister of one of Buster Keaton's directors, Edward Sedgwick).

In 1919, Dick found himself working with Gale Henry in her series of Model Comedies. Released through the Bulls Eye Film Corporation, they were directed by Gale's husband, Bruno Becker.

What is intriguing about Dick's work there is that he not only edited the Gale Henry comedies, but also played supporting roles in them. This little tidbit of silent comedy history has not been widely known among slapstick buffs. In one of the few surviving Model Comedies – THE DETECTRESS – Dick can be seen playing one of the Chinese thugs who chase Gale and Milburn Morante around the trapdoor laden hideout of gang leader Hap Ward.

A short time later, in 1920, surviving photos show Dick appearing in a number of Alfred Heuston (sometimes Hewston) comedies. These were possibly produced by Gale Henry, and then released through Special Pictures Corporation. The films were shot at the old Balboa Studios in Long Beach, California, which is where – just a few years

Opposite: A formal portrait of Dick Currier taken during his tenure as head of the Hal Roach Studios' editing department



On the Bull's Eye Studio set of Gale Henry's 1919, *THE DETECTRESS*. As Gale grimaces at an opium pipe, Dick can be seen kneeling to the left of her husband, Bruno J. Becker, producer-director of Gale's Model Comedies. Hap Ward is to the right standing on the sidewalk, with Eddie Baker leaning against the doorway immediately behind him. And that's Milburn Morante in the surreal policeman's uniform towering above everyone in the center.

before – Roscoe Arbuckle produced several of his Comique two-reelers with then side-kick Buster Keaton.

Immediately following this brief engagement, Dick accepted an editing job with a growing production company – Hal Roach Studios. It was there that he would work for the next 12 years. During that time he cut many of the comedies that slapstick film buffs around the world enjoy so much today – ones featuring the likes of Harold Lloyd, Snub Pollard, Paul Parrott, and Stan Laurel.

In addition to cutting comedies during the early '20s, Dick was part of the Ruth Roland unit at Hal Roach Studios. During this assignment he used his editing skills to build suspense rather than laughs.

Eventually, in the mid-1920s, Dick was promoted to supervisor of the Roach editing department. While there, he worked five to six days a week from about 8:30 in the morning to about 9:00 o'clock at night. In other words the job involved long hours and, according to him, a lot of stress.



A production still from *THE DETECTRESS* (Model-10) shows Gale Henry being throttled by Eddie Baker, as Dick holds a gun to cop Milburn Morante's chin in the background over gang leader Hap Ward's shoulder.

Opposite: Shooting a Special Pictures Corporation comedy on location, probably somewhere in or near Long Beach. Dick is standing to the left of the femme fatale with Max Asher to her right.



Dick plays a disheveled gentleman in what may be a 1920 Comedyart release, *PRINCE OF DAFFYDIL*. Produced by the Special Pictures Corporation's, these films were shot at the Balboa studios in Long Beach, was home to Roscoe Arbuckle and his company only a couple of years earlier. The star of this short was a fairly obscure comedian by the name of Alfred Heuston, who can be seen crouching behind the stairway in the odd looking military uniform.



This action-packed scene shows the result of the location shoot. Dick is the thug wearing a checkered cap who is about to knock Max Asher silly.

Leo McCarey (Jones' replacement in that position) who is given official credit among Laurel and Hardy buffs as being the person to come up with the idea of teaming these two comedy greats.

During our conversations, Dick would offer bits of information that for some reason had not occurred to him during earlier visits – intriguing little things that add to the history of film comedy.

For instance, he once told me that he mentioned the possibility of teaming Laurel and Hardy to F. Richard Jones, supervising director of the Roach studio. This was in the latter part of 1926 when the two comedians were just beginning to appear together as supporting players in Roach's All Star comedies.

Evidently, Jones did not act on Dick's suggestion since it is

During yet another visit, Dick explained how he introduced an innovation in comedy film editing when sound was first introduced. He said that he devised the idea of mis-matching a sound effect with an unrelated action on the screen.

This comical effect is featured in one of Laurel and Hardy's early sound shorts, *A PERFECT DAY*. While attempting to fix a flat tire, Hardy is continually hindered by his pal Stan. Out of a steadily building frustration – and having just seen Stan literally throw out the clutch – Hardy picks it up off the ground and throws it at his partner, hitting him





Shooting a Special Pictures Corporation comedy at the Balboa studio in Long Beach. Dick is the banjo player to the right of the chorus girls, with Alfred Heuston sitting on the left at the table closet to the stage.

squarely on the head. But instead of hearing a dull thud, a reverberating gong sound resonates in the ears of those watching.

Unfortunately, in 1932 Hal Roach was falling behind in meeting its delivery commitments to MGM, then the distributor of his independent comedies. But when big money was on the line, independence evidently took a back seat.

To help remedy the situation MGM's "New York money men," as Dick referred to them, persuaded Hal Roach to make room on staff for a new production supervisor. So Henry Ginsberg – a man sarcastically referred to as "The Expeditor" by Stan Laurel – walked on to the Roach lot. But Mr. Ginsberg evidently was not quite an appropriate fit for a creative environment like Hal Roach Studios.

One day, according to Dick, Ginsberg called him into his office. He had heard there was a lot of goofing off on the Laurel and Hardy set, which was a waste valuable production time. So Ginsberg instructed Dick to hang

around the set and report back about what he saw. Refusing to spy on his friends and co-workers, Ginsberg immediately fired him.

A few days later, on the advice of his attorney, Dick returned to the studio to pick up his weekly paycheck. But none was there. Based on his contract with Roach – the same one that gave him editing credit for all of the Roach output – Dick's lawyer called Ginsberg and threatened court action. Following that phone conversation, Dick Currier was technically back on the payroll – although he still remained fired and banned from the Roach lot.

After his time at Hal Roach Studios, Dick moved over to Paramount. While there he worked on feature films starring Burns and Allen, Charlie Ruggles and Mary Boland, as well as W.C. Fields. In fact, in 1935 it was Dick who edited what is considered to be Fields' best motion picture, *MAN ON A FLYING TRAPEZE*. As an aside, Dick shared with me that he and Fields frequently played golf together.

During his eight years at Paramount, Dick mentioned that compared with the hectic pace of the Roach lot, he had a lot of free time on his hands – the reason being that Paramount's comedy output was fairly low. But even though he may not have been working everyday, he was under contract and paid each week.

In the early 1940s, following his stint with Paramount, Dick returned briefly to Hal Roach Studios. While there, he again worked with an old cohort, Zasu Pitts on *MISS POLLY*.

Dick was then hired by Monogram, where he edited a variety of films over a period of four years. There he had an opportunity to collaborate with former Roach colleague Harry Langdon (*HOT RHYTHM*), as well as Billy Gilbert who teamed at Monogram with Shemp Howard (*TROUBLE CHASERS*, *CRAZY KNIGHTS*).

After his Monogram employment, Dick worked for a production company located on Santa Monica Boulevard over a span of four to five years. Experiencing a "senior moment" during our conversation, he could not recall the name of the company.

Then, in the early 1950s, Dick opened his own film editing business, where he employed a staff of about 16 to 18 people. During that decade he had completely moved away from comedy, editing such films as *TALES OF ROBIN HOOD*, *TWO GUN MARSHAL*, and *THE COSMIC MAN*. He also acted as supervising editor on the early TV series, *THE ADVENTURES OF KIT CARSON*. Finally, in 1959, Dick called it quits and went into retirement.

On a personal note, Dick had mentioned to me that he was married three times but never had any children. His first

marriage ended in divorce, due to his wife's alcoholism. The second Mrs. Currier was a negative splicer, but he did not mention which studio she worked for or how they met. And his third wife, Bess, was according to Dick "the love of his life." She passed away after many years together, leaving him with no immediate family.

When I met Dick, he was living in an El Toro retirement community south of Long Beach (where he had begun and ended his very brief acting career many decades earlier). I found it interesting that he was intrigued with my travels from the East Coast. Talking with him about this, I discovered that Dick had never been east of the Mississippi and that he had regrets about not traveling more.

I was grateful to have had the good fortune of seeing him just a few weeks before his death. During that last visit, it was evident Dick had become extremely weak and that he did not have much time left. As we talked this final time, he insisted on giving me a stack of photos he had saved over the course of his career. After mentioning that I was not at all comfortable taking them, he insisted – telling me he had no family and was concerned they would be thrown away after he was gone. Needless to say, I have treasured them ever since.

On December 14, 1984, my friend Dick Currier passed away, with his ashes being scattered over the California mountains he loved so much. But although Dick has now been gone for two decades, his contributions to film comedy will continue to delight new audiences and influence comedy filmmakers who follow in his path.

Thanks to Steve Massa, Sam Gill and Rob Farr

FIVE FAVORITE FAMOUS FUNNY FILMS by Ed Lee

W.C. Fields – *The Dentist* (1932). Fields at his best in this hilarious spoof of a dentist's office. To read that this film was banned by the American Dental Association makes it funnier than ever. Very sexy scenes for 1932. How NOT to be a dentist! (See also: *The Fatal Glass of Beer*, 1933)

The Three Stooges – *Disorder in the Court* (1936). Larry, Moe and Curly in one of the most laugh provoking shorts in all "Stooge-dom!" Our favorite "nuts" make a shambles of the courtroom. Recommended for all law students! (See also: *Micro-Phonies*, 1945; *Termites* of 1938)

Laurel & Hardy – *Scram!* (1932) This has to be one of the boys' funniest short films. Laurel and Hardy are thrown out of court by a very mean-looking judge, only to end up in the judge's bedroom, thanks to "lovable drunk" Arthur Housman. With Ryckard Cramer as the judge, Vivian Oakland as his wife. (See

also: *Their Purple Moment*, 1928; *Twice Two* 1933)

Buster Keaton – *Cops* (1922). Keaton made many funny shorts, this one being a prime favorite. Buster, an innocent by-stander, buys a wagon load of furniture, unaware that it belongs to a policeman. Funny things happen as Buster is chased by hundreds of cops. (See also: *College*, 1927; *The Electric House*, 1922)

Harry Langdon – *The Strong Man* (1926). Harry, the "forgotten clown," listed with the "Big Four" of classic comedians, was a great comic genius as well as the other three (Chaplin, Keaton, Lloyd), but never seems to be very well known by the present day public. *The Strong Man* features one of the best gags of all the movies. (See also: *Luck O' the Foolish*, 1924).

Eddie LeVeque

Keeper of the Keystone Flame

By Michael Campino

PART II: The Return of the Keystone Kops

Upon receiving his release from the United States Army in January 1919, Eddie LeVeque returned home to Los Angeles, intending to resume his career in motion pictures. His timing couldn't have been worse.

Eddie returned to find Hollywood still reeling from the worst epidemic the United States has ever known, the Spanish flu epidemic of 1918-1919.

The outbreak had peaked in October of 1918, a month that saw over 195,000 Americans sicken and die. Three of Eddie's former Keystone co-workers were among those who passed away that autumn. George Binns, Arthur Moon, and Wayland Trask all fell victim to influenza.

The Los Angeles County Health Department ordered the wearing of masks at the workplace and placed limits on the number of people who could work or gather in one area in an attempt to halt the spread of the plague.

When the epidemic reached its zenith in October, the National Association of the Motion Picture Industry agreed to a government request for a shut down of all movie studios. Movie theaters were also closed down, lessening the demand for new films.

When the studios resumed film production in late November, it was on a much smaller scale. This was the Hollywood Eddie came home to two months later.

In need of employment but unable to find full-time work in the downsized film industry, Eddie took a job selling real estate, accepting small parts in motion pictures whenever he had the opportunity. The real estate job paid the bills, but wasn't his career of choice. Eddie waited for things to

pick up in the film industry, and in February, 1920, was hired by Metro Pictures.

Although Eddie's stay at Metro was brief, it was memorable. He recalled:

I returned to Hollywood and went to the Metro Studios (later MGM) on Cahuenga and Romaine.

Valentino and Alice Terry were there with Rex Ingram the director shooting Four Horsemen of the Apocalypse. I became an assistant director with him, and good friends. We had both been fliers, but he was in the British Army and I was a cadet in this country. Since there was no sound, Mexicans could play French or Latin soldiers and character parts of all kinds.¹

When not on the set, Eddie could be found at work in the Metro film editing department.

With experience in so many facets of movie making, Eddie decided to start his own production company. In early 1921, he departed Metro and became a partner in Kamera Pictures, a subsidiary of Harter-Wall Productions. In 1970, Eddie looked back upon this venture:

When I left Metro, I joined up with a Pathe cameraman who was out of work but had a movie camera of his own. We started making short advertising films for theatres, the forerunners of TV commercials. We branched out into travelogues and

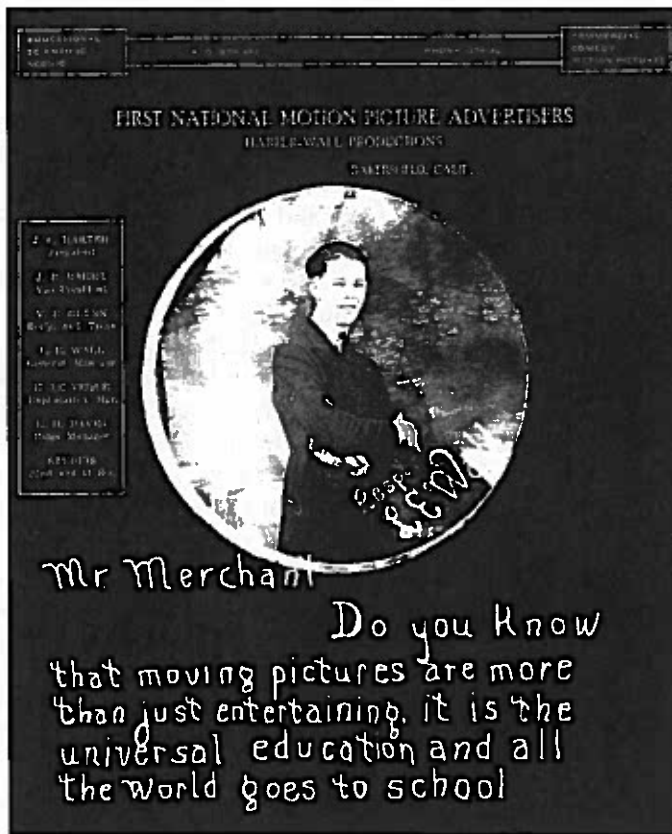
later more ambitious two-reel Western comedies. These were shot around Bakersfield, and we sold them state by state.

Some of the actors we found in this way later became featured players in bigger films. One of these was Skitter Bill who became a star in his own westerns.²

Eddie's official title for Harter-Wall Productions was



Movie theaters were among the public gathering places ordered closed by the government at the peak of the Spanish flu epidemic of October 1918 (Author's collection)



Trade publication advertisement for Harter-Wall Productions. Eddie is listed with the title of Exploitation Manager. Below, Eddie on right, poses with an unidentified cameraman on the set of a Harter-Wall production in 1921. Top right, Eddie in costume during a break while filming *Scaramouche* (1923) (Courtesy collection of Gilbert LeVeque)

Exploitation Manager, but the trade publication *Camera!* provides a more detailed description of what Eddie actually did for the company. Between October 22, 1921



and February 1, 1922, Eddie was listed on Harter-Wall's production schedules as casting director, scenarist, assistant director, schedule director and director. He may have also acted, but since the films have been lost to time, it is impossible to tell.

Kamera Pictures never caught on as well as Eddie had hoped and by mid 1922, he had returned to Hollywood, looking for ways to subsidize his Kamera Pictures paycheck. Eddie immediately found work as an extra and bit player. One of his first jobs was working for Allan Dwan in *Robin Hood*. The movie turned out to be one of Douglas Fairbanks' biggest hits, but Dwan later recalled the depressed economic climate in Hollywood during the filming:

(Robin Hood) was made at a time when there was a complete lull in the business – no other studio was working. Therefore a lot of those people in the crowds were some of the best actors, writers and technicians in the business; they all came over to get a meal ticket. It was one of those times when all of a sudden the box office fell apart – the public deserted the picture business. The only answer to it is that the pictures we were turning out were lousy. So Doug put his own money into Robin Hood because he couldn't get financed. It opened Grauman's Egyptian Theatre, which had just been built, and was a terrific success.³

During the filming of *Robin Hood*, Eddie became acquainted with Charlie Stevens. Stevens was a grandson of the great Apache chief Geronimo, and a member of Douglas Fairbanks close knit stock company. The two would work together again in the 1926 Fairbanks epic *The Black Pirate* and became life-long friends.



Eddie storms the ship in *The Black Pirate* (1926). Below, At work in the Paramount film lab. Courtesy collection of Gilbert LeVeque.

In early 1928, Eddie took a full-time position with Paramount. Though his main assignment was film projectionist, Eddie used his knowledge of Spanish to become involved with the production and distribution of Spanish language films in both the United States and Mexico.

Shortly after joining Paramount, Eddie married Florence Gilbert. The Paramount Studio News of May 9, 1928, reported the event:

Cupid Again.

After an absence of some weeks, Dan Cupid has returned to his favorite hunting ground – the Paramount laboratory. This time Edward LeVeque, laboratory projectionist, fell victim to Cupid's aim. On Sunday, April 29, LeVeque and Miss Florence L. Gilbert were married at the First Baptist Church.

Mrs. LeVeque is a well known artist and fashion designer. At one time she created the art titles for the independent productions made by B.P. Schulberg before his affiliation with Paramount.

The many studio friends of the couple extend sincere best wishes for their future happiness.

Newly wed and wishing to start a family, Eddie put down roots at Paramount and put his love of performing aside for the security of a weekly paycheck.

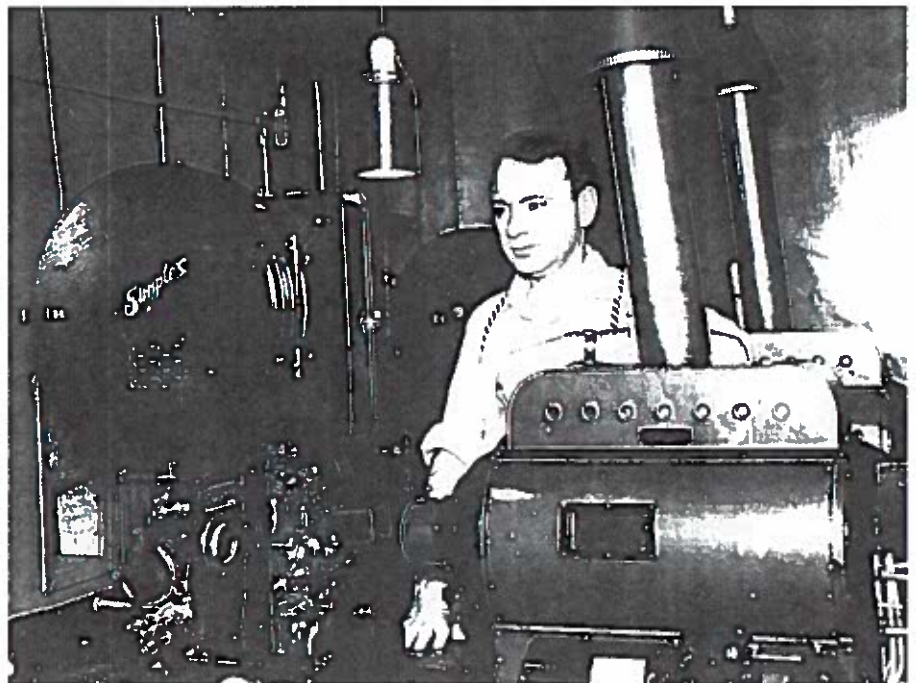
Eddie became an expert at his new vocation and was a charter member of the Studio Projectionists Union. Labor issues and leftist politics were both hot potatoes with Paramount executives. Subsequently, when Eddie began writing a column for the *Hollywood Spectator* in 1937, it didn't go over too well. Even though the articles were generally reviews of Spanish and Russian language films and critical essays on the use and misuse of sound in motion pictures, the leftist viewpoint of the paper caused alarm at Paramount. The studio forced LeVeque to use the pen-name Don Susano in his *Hollywood Spectator* writings. Given the strong anti-left sentiment in Hollywood at the time, Eddie had no choice but to comply. He turned his writing talents to more studio-friendly pursuits and began submitting gags and scripts to Paramount. He also wrote and translated Spanish dialogue for the studio research department.

In 1944, Eddie put this skill to good use and wrote a book called Easy Spanish. The book featured Eddie's revolutionary theory on learning how to speak Spanish quickly by linking common English and Spanish words. The cover featured endorsements by stars such as Bob Hope, Bing Crosby, Alan Ladd, Claudette Colbert, and Loretta Young. The book sold more than 20,000 copies.

Later, LeVeque released a Spanish version of his book with the title Easy English. He was often called upon to serve as a dialogue instructor in films where American actors needed to speak with more authentic accents in Spanish-speaking roles.

Eddie left Paramount in 1947, the dawn of the age of television. Yet, it would not be television but rather in radio where he would begin the next stage of his career.

Creating the radio persona of Senor Don Eduardo, Eddie began a long run as a disc jockey on KALI, a Spanish language radio station. By 1952, LeVeque had become a fixture at KALI and it looked like radio would become his





Actress Audrey Totter gets a lesson in *Easy Spanish*. Below, Buster Keaton on stage with Eddie and the Keystone Cops at the Movieland Wax Museum. Courtesy collection of Gilbert LeVeque.

permanent career. Then one night Eddie received a call from his old Keystone pal Eddie Gribbon that would change the rest of his life.

The Masquers Club was staging a benefit show to aid the Motion Picture Relief Fund and wanted to include a segment featuring some of the old Keystone Kops.



Gribbon called to see if LeVeque would like to join the group, which included Hank Mann, Heinie Conklin, Chester Conklin, and Jim Finlayson. He immediately agreed and was onstage at the Pantages Theater with the Kops on the night of September 24, 1952.

It had been thirty-five years since Eddie last worked at Keystone. The benefit opened a flood gate of memories and Eddie reflected upon how much he had enjoyed working as a Keystone Kop and realized that he still loved to perform.

Eddie continued his radio program throughout the 1950's, but also resumed his career as a character actor, performing both on stage and on television, where he frequently did Spanish voiceovers of commercials originally filmed in English for Five Star Productions. The late 1950's saw a demand for LeVeque's services in motion pictures. Among his many appearances were small roles in *Gigi* (1958), *It Started With A Kiss* (1959), and *Can-Can* (1960).

When Mack Sennett died in 1960, Eddie was among the estimated 175 friends and former Sennett employees who came to pay their last respects. While Sennett was alive, his birthday had been celebrated each year with a gathering of all the surviving Keystone alumni. With his passing, it was assumed that Sennett and Keystone would soon be forgotten and fade into film history.

Many of the old Keystone players were in favor of continuing the yearly gatherings, but with Mack gone, they needed a focal point. The man with the plan was Eddie LeVeque.

In 1962, Eddie purchased the rights to the Keystone Kops name from the Sennett estate and had them copyrighted. Having obtained U.S. Copyright B.B. 23011, Eddie further strengthened his ownership rights to the Keystone Kops by obtaining a U.S. Patent Registered Trademark S.N. 366372... 967240.

LeVeque explained his acquisition in a 1970 article written for Hollywood Studio Magazine:

In Mack Sennett's last will and testament there is no mention of the Keystone Kops or the name Keystone, nor when the will was probated shortly after he died. In fact, there is no paper or document in existence stating Mack Sennett retained an interest in Keystone.

Sennett sold all his interest in Keystone to the Triangle-Keystone people in June of 1917. He started producing movies under his own name, Mack Sennett Comedies which were first released by Paramount.

When Triangle-Keystone went out of business, the name was all but forgotten until I re-copyrighted the name with the idea of keeping it active. In fact I have more than complied with the requirements which the law demands.¹



Eddie and the Kops interrogate a suspect. Below, striking a pose with Noble "Kid" Chisell and an unidentified blond woman in April 1969. Courtesy collection of Gilbert LeVeque.

Eddies later summed up what it took to acquire the Keystone Kops name: "Three lawyers, a patent attorney and a lot of money!!" With the rights to the Keystone Kops now in his possession, Eddie began the process of re-



establishing the comic police force. In the years since Sennett had sold off his interest in Keystone, there had been numerous attempts to bring back the Keystone Kops as a comedy troupe, but all turned out to be one shot deals. *Keystone Hotel* (1935), *Hollywood Cavalcade* (1939), *Abbott and Costello Meet the Keystone Kops* (1952) were a few of the more notable examples.

For years, various producers had kicked around the idea of featuring the Kops in a weekly television series, but nothing ever came of it. A group of old Kops including Chester Conklin, Hank Mann, and Heinie Conklin often guested on television shows during the 1950's, but there was never any formal structure to the group.

Eddie sought to change this. The "coming out" party for the LeVeque-led Keystone Kops took place on January 19, 1962, the first "uniformed" reunion ever held by the Sennett alumni. Eleven former Kops were in attendance. Eddie Gribbon put the gathering in perspective; "We used to get together with Mack to celebrate his birthday every year but this is the first reunion since he died."

The event received major media coverage, including a write-up in *Life* magazine. The LeVeque-led Keystone Kops were a hit.

From 1962 until 1965, Eddie seemed to be everywhere. He still worked in radio, guested on various television shows, such as *Arrest and Trial* (1964), and performed in plays with small theater groups like the *Company of Angels*. Eddie also continued to be sought after as a character actor in motion pictures. Among his big screen appearances were *Two Weeks in Another Town* (1962) and *Wild and Wonderful* (1964).

With so much going on in his solo career, Eddie initially didn't have enough free time to launch his Keystone Kops as a performing troupe. In the early 1960's, the occasional Keystone Kop events always featured actors who had worked with Sennett at Keystone or Paramount.

Some of the old-timers joining Eddie were Tom Kennedy, Chester Conklin, Eddie Gribbon, Pinto Colvig, Charles Diltz, Billy Bletcher, Harold R. May, Bill Williams and Bernard Harris.

The reunions of the early 1960's were staged public events, usually featuring Keystone Kop chases, bathing beauties and pie fights. The most memorable gathering took place on May 3, 1964 at the Movieland Wax Museum in Buena Park. Eddie and the Keystone Kops were joined by Buster Keaton, one of the greatest pie throwers in film history. The pie fight that took place that day showed Buster was still in top form at the age of 68!

In 1966, LeVeque decided to devote all of his time and

energy to the Keystone Kops. Eddie wanted to have a regular squad of Kops available and ready to make television appearances, as well as perform in nightclubs, benefits, fairs and parades.

When LeVeque began to assemble his Keystone Kops lineup for 1966, it became apparent that a major change would have to be made. Tom Kennedy and Eddie Gribbon had both passed away in 1965, and the few surviving old-timers just weren't up to performing on a regular basis. Eddie re-vamped his Kop lineup with younger, professional actors. Nobel "Kid" Chisell, Stan Lawson, Jay Colonna, "Slim" Ray Barnes, Vincent Barbi and Joe Ferrando were among the actors recruited by LeVeque for his new Keystone Kops squad.

The Kops maintained an active appearance schedule through the end of the decade. In addition, Eddie created several spin-off acts, including the Keystone Kops Dixieland Band, Sons of the Keystone Kops, the Kidstone Kops and the Keystone Kops Rockrollers. None of the spin-offs really clicked with the public, and were dropped fairly quickly. Eddie also explored the potential for having the Kops appear in cartoons and comics.

The December 1969 issue of *The Eight Ball* announced:

In association with Estudio Macian, S.A. of Barcelona, Spain, the Keystone Kops are being produced in several languages in cartoon film animation and comic strips. LeVeque, one of the best gag writers in show business, writes the comic strip gags and some of the animation stories.

The article also noted: "Two theater scripts, *The Keystone Kops Capture Virginia Richmond* and *The Charge of the Keystone Kops*, a stage musical and three originals by LeVeque are being adapted by other writers."

In the early 1970's, Eddie was still active with his new generation of Kops, sometimes performing with them at gatherings featuring the few surviving Keystone old-timers.

In 1972, Keystone's most famous alumni, Charlie Chaplin, returned to America to receive an honorary Oscar from the Academy of Motion Picture Arts and Sciences. Getting in to see Chaplin at his hotel was almost impossible, but Eddie was determined to meet with Charlie. Eddie shared the details of how he got in to see Chaplin with Walter Wagner.

Even Charlie Chaplin, when he came back here a few years ago, remembered the Kops with great, great affection. He had two bungalows at the Beverly Hills Hotel, and he was seeing very few people. But when I called his secretary and said I was a Keystone Kop, she said, 'Come on down. I'm sure Mr. Chaplin will see you.' When I got to the hotel, there were dozens of reporters and photographers from all over the world trying to get to Chaplin. He wouldn't see any of them. But I was ushered in. I showed him stills of the old Keystone Kops, and tears welled in his eyes. He told me, 'I'm sorry that I never played in even one scene as a Keystone Kop. You guys were funnier than I ever was.'"

By the mid 1970's old age finally began catching up with

Eddie and he was forced to slow down. His final film role of note was a cameo appearance in the 1976 spoof *Won Ton Ton, the Dog Who Saved Hollywood*.

As he neared his 80th birthday, Eddie retired from the Keystone Kops and began appearing as a solo performer. In 1973, Eddie spoke about his solo career in great detail:

I make a lot of personal appearances and bill myself as the Last of the Keystone Kops. I work parades, nightclubs, theaters, fairs and benefits. The original Keystone Kops are as much a lovable historical curiosity today as Buffalo Bill was in the early 1900's, when he had his Wild West Show. People just wanted to shake hands with him. People wanted to be able to tell their grandchildren, 'I shook Buffalo Bill's hand.' It's the same with me. When I appear in public, people shake my hand. They have their kids photographed with me. They ask for autographs. Men pump my arm off. Women hug and kiss me. But they aren't hugging and kissing me. They are hugging and kissing history. The Kops still have that impact."

Eddie was still going strong as the 1970's came to an end. Los Angeles magazine ran a profile on him in the April 1979 issue. The article reported that LeVeque "now spends a good deal of his time in costume – appearing in parades, emceeing community events and judging beauty contests.

Eddie and his wife Florence together at a banquet in the early 1980's.

Author's collection.



The Kop known as 'Gags' is still accepting movie roles and doing television commercials. 'I guess by nature, I'm an exhibitionist,' he says."⁹

In 1986 two events occurred that forced Eddie into retirement. The first was the death of his beloved wife, Florence. The couple had been happily married for fifty-eight years and the loss was very hard for Eddie. Soon after, Eddie fell and suffered a broken hip. Unable to get around and in need of care, Eddie moved back into the Hancock Park Convalescent Hospital.

His performing days now over, Eddie spent his final years of retirement at the hospital. He died there of natural causes at the age of 92 on January 29, 1989, and was laid to rest beside his wife Florence in Hollywood Memorial Park. Years earlier, Eddie had expressed his beliefs and plans for the afterlife:

"I was raised a Catholic and taught to believe that if you lived a good life, you would go to Heaven. You would go to Heaven and rest in peace. You would sit on a cloud and play a harp. But that Heaven sounds like a very tiresome place. In that sort of Heaven I'd be eternally bored. My goodness, I would rather, well, not exactly go to hell, but I'd like to be somewhere more active than that.

*"I'll tell you one thing for sure. If Mack Sennett or some of the original Kops who are up there haven't already done it, the first thing I'm going to do if and when I make it to Heaven is to start the Keystone Kops again. Never mind those harps. What a great time we'll have chasing each other around from cloud to cloud."*¹⁰

Acknowledgements

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and career of Eddie LeVeque. Faye Thompson at the Margaret Herrick Library for her encouragement, support and guidance; film historian Brent Walker for his many helpful suggestions and positive feedback, and, most of all, I would like to thank Gilbert LeVeque. Gilbert spent countless hours digging through boxes and old scrapbooks to uncover long-forgotten documents and photographs from his father's lengthy career in show business. It is through his generosity and kind permission that many photos from Eddie LeVeque's personal scrapbook have been brought to light and published for the first time with my article. Words cannot express my gratitude and heartfelt appreciation for all the help Gilbert gave me during the course of my research. Simply stated, this article came to fruition because of Gilbert's involvement, and I am very much indebted to him.

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Triangle-Keystone cast and crew doing a little something for our soldiers in France, includes William Beaudine, Eddie Gribbon, Dale Fuller & Peggy Pearce



Portrait Courtesy George Eastman House

SOME JOB

THE FILM CAREER OF

FAY TINCHER

By Steve Massa

The starring performers of silent comedy labored hard to develop distinctive comedy characters that they could play from film to film, which made them instantly recognizable and identifiable to their audiences. While some were able to easily transfer characters that they had already created on stage, others, like Harold Lloyd and Stan Laurel, spent years and many one or two-reelers crystallizing their screen iconography. After creating and honing a successful cinema personality most comics would hang on to it for years, until either advanced age or career attrition set in.

An exception to this slapstick maxim was comedienne Fay Tincher who had three different comic personas – Ethel the stenographer, cowgirl Rowdy Ann, and Min Gump – during a film career that lasted less than twenty years. Although she found popular film success very quickly, Fay's desire to move out of the short comedy niche may have stymied the trajectory of her career and kept her from reaching her full comic potential.

She was born in Topeka, Kansas on April 17, 1884 to George W. Tincher and Mary Elizabeth Hartley Tincher. The Tincher's were an affluent family and Fay, the oldest of four daughters, began elocution lessons and appearing in amateur theatricals at an early age. After graduating from Topeka High School she traveled to Chicago and attended the Ziegfeld Musical College. Following her stay there she entered show business as a chorus girl in vaudeville and musical comedies, in New York and on tour. In 1905 she appeared as a "Sing-Song Girl" in *THE SHO-GUN*, and soon joined Joe Weber's company where she stayed for a number of years working in shows like *DREAM CITY*, *HIP! HIP! HOORAY!* And *TWIDDLE TWADDLE*.

She got a lot of publicity in 1908 due to an



odd incident where she went through a joke wedding with performer Ned Buckley on a dare, which may have been conducted by an actual civil servant and therefore legal. Many newspapers covered the story and quoted an upset Fay:

"Miss Fay Tincher, or Mrs. Edward Buckley, of 'The Merry Go Round' company, does not know whether she is married or not. The young woman went with the company to Boston on the 5 o'clock boat yesterday. She was booked as Miss Tincher, but she said tearfully she feared she married Ned Buckley on a dare last week.

"Not that Ned would not make a desirable husband for any girl who wished to marry" said Fay. "He's a good fellow, a graduate of Yale, I'm told. He lives at Bridgeport, has a country home at Fairfield, no end of money and spends it generously. But I do not want to marry him nor any man."

Fay also said that she told her lawyer, Nathan G. Goldberger, "for gracious sake to learn if I am married, and if I am to get me a divorce right away." Mr. Goldberger admitted that he was confused on the issue, but sadly the newspapers didn't seem to bother to cover the outcome.

Perhaps to recover from this experience she went for an extended stay in Europe and the British Isles, but on her return she was back onstage in the vaudeville sketch *THE DANCE DREAM*, and during the next few years appeared with Joe Weber, Lew Fields, William Collier, Lillian Russell and Fay Templeton in the shows *WEBER & FIELDS JUBILEE*, *HOKEY-POKEY*, and *BUNTY PULLS THE STRINGS*.

Her film debut occurred on the East coast, and the accepted version is that she

was discovered by D.W. Griffith with her first film his feature *THE BATTLE OF THE SEXES* ('14). She had actually begun in 1913 in a few American *Éclair* shorts that were shot in New Jersey and distributed by Universal. Of course the Griffith story sounded better, so Fay stuck with that and passed it along to interviewers. Griffith had just left the Biograph Studio and was now working for Harry Aitken's Reliance-Majestic organization, where he was directing inexpensive four or five reel features while he planned a "super production" that eventually became *THE BIRTH OF A NATION* ('15). *THE BATTLE OF THE SEXES* was his first for Aitken and Fay was cast as Cleo, a vamp who lures a middle-aged man away from his family (This role was played by ex-Sennett star Phyllis Haver in Griffith's own 1928 remake). Although reportedly referred to as "a pot-boiler" by the director, *SEXES* made money and Fay joined the Reliance company – having small bits in Griffith's next two features *HOME SWEET HOME* ('14) and *THE ESCAPE* ('14), plus appearing in one-reel dramas like *TOO PROUD TO BEG* (1/31/1914). In January of 1914 the company moved to California and soon –

"It was after I came west with the company that I started the black & white color scheme. I was the telephone girl in the "Ethel and Bill" series. Mr. Griffith said I looked like Mabel Normand and could do the broad comedy."

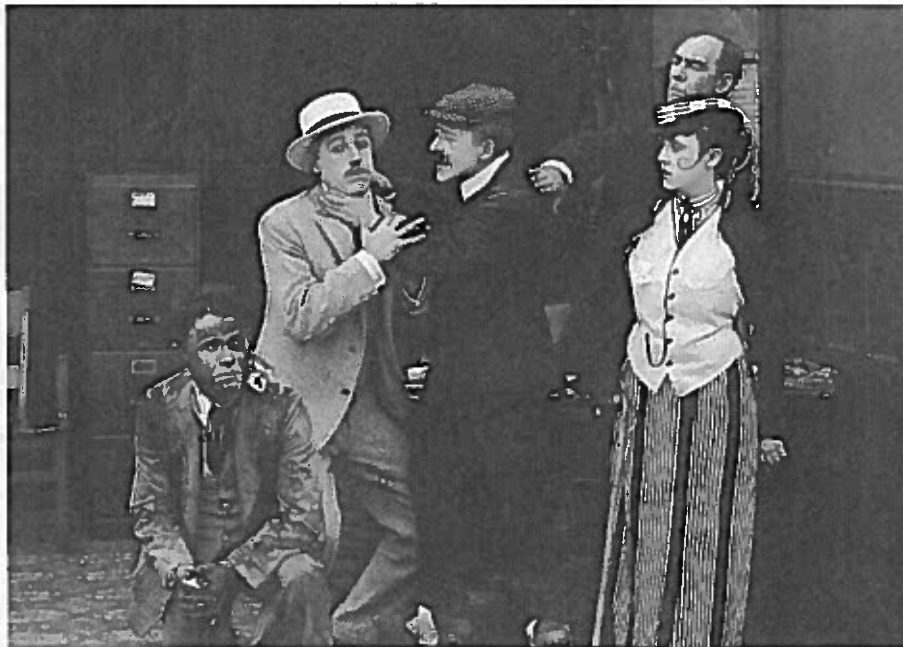
Fay became part of a Griffith-supervised unit making one-reel shorts under the brand name Komic Comedies. Like his features these shorts were distributed by Mutual. The Komics were directed by Edward Dillon, who was also part of the regular acting ensemble along with Tod Browning, Max Davidson, Tammany Young, Elmer Booth, "Baldy" Belmont, and Chester Withey. A later addition to the group was fourteen-year-old Bobby Feuhrer. Feuhrer, previously "Universal Ike Jr.", later changed his name to Bobby Ray, and is best known for his starring comedies for Arrow and Rayart. Many of the Komic scripts were written by Anita Loos, and the company maintained a hectic output of one release a week.

A few months after the unit was up and running they acquired the screen rights to the "Bill the Office Boy" stories by Paul West. The "Bill" comedies were an instant success, and appeared every other week on the Komic schedule. Tammany Young, later W.C. Field's flunky in *THE OLD FASHIONED WAY* ('34) and *IT'S A GIFT* ('34), played Bill, the street-wise office boy with a knack for fouling up his co-worker's plans. Fay co-starred as Ethel the stenographer and became wildly popular. The character was a gum chewing, no nonsense working girl who was always scheming how to get more money from her boss or find a rich millionaire to marry. What immediately grabbed the audience's attention was the character's eccentric style of dress – Fay said "My part wasn't very big and I wanted to make it stand out." Ethel was outfitted completely in black and white, with loud garish stripes that made her look like a human zebra. Claiming that she designed all of Ethel's dresses

herself, Fay said that she took her inspiration from Griffith's statement "She's just a plain black and white type, always photographs just as you see her," and ran with it. The addition of large spit curls, and the continual gum chewing got Fay the attention she desired. A typical 1914 review from the Chicago Herald reported –

"Miss Tincer's burlesquing of the young women who take dictation as a means of livelihood has probably stirred considerable feminine indignation, but it must be admitted that she has a genuine talent as a photoplay funmaker, and may probably be considered the dominant attraction in the "Famous Bill Series."

Today only a handful of the shorts are known to exist. The funny *ETHEL'S ROOF PARTY* (11/18/1915) seems pretty representative of the series, and has Ethel inviting her rich fiancée and his swanky friends to an open-air lunch on the office building's roof. Having been told that he's not invited under any circumstances, Bill gets his revenge by locking the only door and trapping Ethel and her guests on the roof. After much panic and a rescue by the fire department Ethel's put-on airs are deflated, and she finds out that not only is her rich beau ("Baldy" Belmont) a coward, but that he wears a toupee to boot!



Ethel's Romance (1915) Courtesy George Eastman House

In addition to the "Bill"

series and one-shot Komics, the studio occasionally starred Fay in two-reel "specials." *THE LOVE PIRATE* (1/30/1915) was a drama, about a selfish woman who allows men to ruin themselves for her, that garnered good reviews for Fay and gave her the opportunity to work with Raoul Walsh and Elmer Clifton. *MUSIC HATH CHARMS* (2/14/1915) teamed her with former "Alkali Ike" Augustus Carney in a comedy about rival musicians fighting over a girl. By this time Carney's stardom had waned, and he'd already left Essanay and Universal with a reputation for being "difficult." Sadly this short was just a brief stop on his road to obscurity.

The "Bill" series came to an end in May of 1915. She continued starring in Komics, and had become so well known that her screen characters were now usually just named Fay. Her last Komic was *OVER AND BACK* (9/5/1915). At some point Reliance-Majestic became known as the Fine Arts company, and the physical studio itself was a ragtag collection of open-air stages and wooden sheds (later an early home of Jack White Comedies) located at 4500 Sunset Boulevard in Hollywood.

In 1916 Harry Aitken merged Griffith's Fine Arts Studio with Mack Sennett's Keystone and the companies of Thomas Ince, forming the Triangle Film Corporation. The creation of Triangle was really for strength in distribution as the studios remained separate and maintained their own production schedules. Another of Aitken's schemes was the bringing of established stage stars to Hollywood to "legitimize," and hopefully give class, to the Triangle product. From the many theatre people that Aitken tapped Mack Sennett ended up with Raymond Hitchcock, William Collier, and Weber & Fields, and Griffith got Sir



Herbert Beerbohm Tree, Douglas Fairbanks, and DeWolf Hopper.

DeWolf Hopper had been a star since 1890, and was not only one of the most popular and busiest comic-opera comedians of his day, but was also famous for his recitation of "Casey at the Bat." When the immensely tall Hopper arrived in California, petite (5', 2") Fay was chosen to be his comic foil and supported him in three features - DON QUIXOTE, SUNSHINE DAD, and MR. GOODE, THE SAMARITAN (all 1916). These features gathered quite a bit of publicity, favorable reviews, and good notices for Fay -

"Fay Tincher as Dulcinea will surprise her most ardent admirers. She plays with real humor and she is responsive for no small amount of the comedy" *Hartford Daily Current* - 3/10/1916.

"For Dulcinea herself, I have nothing but praise; Fay Tincher's performance is little short of wonderful. All things considered, she surpasses Hopper. A young woman who can do this sort of thing deserves stardom." *Photoplay* - 3/1916.

- but Hopper himself didn't click with movie audiences, and after a couple of other pictures returned to the stage. His lasting contribution to Hollywood was his then wife Hedda Hopper, who stayed on as a bit actress and eventually became the infamous gossip queen of the 1930's, 40's and 50's.

After her association with Hopper, Fay was then put into her own starring series of shorts. The 5/20/1916 *Motion Picture News* announced that Triangle was going to start producing two-reel subjects, and then describes the two inaugural efforts, the first being Doug Fairbanks in THE MYSTERY OF THE LEAPING FISH ('16) and -

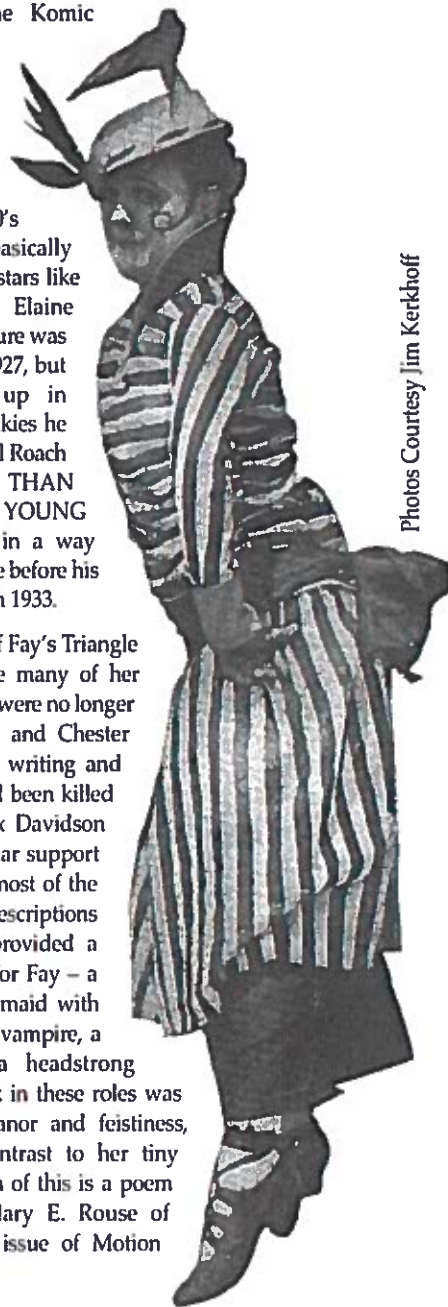
"The second two-reel subject is that which will star Fay Tincher. She will

be remembered as having characterized the stenographer in the one-reel Komic brand made at this studio, and will have the support of Max Davidson, Jack Cosgrove, and Edward Dillon, who will also direct the production. Miss Tincher plays the part of an unusually fresh sales girl."

Edward (Eddie) Dillon, while almost completely forgotten today, was an important player in Tincher's career as the director of the films that made her famous. Dillon's early years were spent as a jockey, after which he became a comedy juvenile and worked on stage with Otis Skinner, Dustin Farnum, and Rose Meville (in her monster comedy hit SIS HOPKINS). He made his film debut for Bison, then arrived at Biograph in 1908 and appeared in all types of films directed by Griffith and the other staff directors. As time went on he gravitated to their comedy films and became a stock member in the films directed by Mack Sennett and Del Henderson. When Sennett left to start Keystone Biograph gave Dillon his own comedy unit, and he directed many shorts that starred Charlie Murray, such as A BARBER CURE and IN THE HANDS OF THE BLACK HAND (both 1913). Eventually D.W.Griffith broke with Biograph and took most of the company, including Dillon, with him to Reliance-Majestic. During his time with Reliance / Fine Arts Eddie continued acting, and directed the Komic

Comedy shorts, plus Fay's films with DeWolf Hopper and other features starring Bessie Love. Later, after his association with Griffith, his work became more routine, and by the early 20's his films were basically programmers with minor stars like George Walsh and Elaine Hammerstein. His last feature was THE DICE WOMAN in 1927, but he continued to turn up in character roles. In early talkies he appeared in quite a few Hal Roach comedies, like LOOSER THAN LOOSE ('30) and YOUNG IRONSIDES ('32), which in a way brought his career full circle before his death from a heart attack in 1933.

Dillon was put in charge of Fay's Triangle Komedie series, and while many of her former Komic compatriots were no longer available - Tod Browning and Chester Withey had moved on to writing and directing, Elmer Booth had been killed in an auto accident - Max Davidson was still on hand for regular support and Anita Loos supplied most of the scripts. Trade magazine descriptions suggest that this series provided a wide range of characters for Fay - a lady drummer, a country maid with ambitions to be a big city vampire, a brash shop girl, and a headstrong socialite. The unifying link in these roles was Fay's no nonsense demeanor and feistiness, which were in comic contrast to her tiny stature. A good illustration of this is a poem contributed by a fan, Mary E. Rouse of Chicago, to the 12/1916 issue of *Motion Picture Magazine*:



Photos Courtesy Jim Kerkhoff

When she's on the screen it's a cinch her
Smile will compel you to clinch her;
She's huggable, quite
But look out for her right,
She's there with the punch is Fay Tincher.

Surviving clippings and photos show that while Fay got rid of Ethel's spit curls and gum-chewing she kept the black and white costume motif as her trademark. She toned it down a bit, using less garish stripes and more solids – say a black top and skirt adorned with a white collar and bow, with striped stockings and black shoes as the final touch, or a black and white striped dress with a black bow and belt. Even disguised as a man in the crook comedy *SKIRTS*, Fay kept it up by using a black and white checkered cap, etc.

Because Fay's Triangle Komedys were lumped together with the Keystones on the Triangle release schedule it's led to some modern confusion that Mack Sennett may have been involved in their production, but all of her shorts were produced and made by Fine Arts. The series seems to have come to an end by December of 1916 when it was announced that Anita Loos would be writing the titles for all of the upcoming Douglas Fairbanks films. Years later, in her 1977 book *CAST OF THOUSANDS*, Loos reminisced about Fay, with a little statement that not only casts aspersions on her acting talent but also drops a personal bombshell:

"The heroines of many of my half-reel farces were played by Fay Tincher, who has been long forgotten. Ideal for those rowdy scripts, Fay required no acting ability. Let's say that she had the pert allure of a 'Patsy' and could be a provocative target for slapstick. Fay was anything but a sex symbol, and – in those days before lesbians came out of the closet – her fans never dreamed that their rambunctious little idol harbored a preference for g-i-r-ls!"

Many of the statements that Loos made late in life have to be taken with a grain of salt (sometimes about the size of a salt block), as she was prone to taking pot-shots at colleagues who were no longer around to defend themselves. So whether or not this is true is anybody's guess, and I'm sure that Fay would agree that it's none of our business anyway.

Actually very little is known about Fay's private life except that she was single (or possibly divorced, depending on the outcome of the 1908 incident with Ned Buckley). She appears to have been very athletic, as numerous items have surfaced that talk about her spending all her spare time at beaches and winning local swimming and diving competitions. *The Buffalo Times* added:

"She is an ardent 'fight fan.' In California, where the Komic-Mutual studios are located, women attend fights as they do in Paris and London, and she also enjoys baseball and aeroplaning."

She seems to have had a bit of an issue concerning her age. Although she looked young, Fay was born in 1884, and was already 29 when she



entered films in 1913 after her years on stage. Later, in a 1918 article, she gives her age as 23 (try 34), and the 1920 U.S. Census gives her estimated age and birthdate (estimated from info supplied by Fay of course) as 29 and 1890. While it's normal for actresses and actors to shave a couple of years off their ages, Fay was routinely pulling a sleight of hand with practically a decade.

Triangle had been rife with problems, organizational and financial, almost since its creation. The three producers decided to withdraw, and Griffith bailed first on March 11, 1917. He immediately signed a contract with Adolph Zukor at Artcraft Pictures and went on his way. This also marked the end of Fay's association with Griffith. Fay was the wrong physical type and too old to be one of his heroines, and, although he was instrumental in getting her film career started, once Griffith decided that her true talents lay in comedy he lost interest in her. Never caring about comedy, he had more or less done the same thing with Mack Sennett, Mabel Normand, Max Davidson and Douglas Fairbanks – and was happy to let them develop elsewhere.

There's also more than a hint of dissatisfaction on Fay's part. After the three DeWolf Hopper features Triangle talked of a dramatic feature where:

"Fay Tincher takes the part of an artist's model, who is the victim of drugs. The play is laid in a modern atmosphere and deals

prominently with an artist, which part is taken by Tully Marshall."

When this feature didn't happen she clearly didn't relish returning to the two-reel ranks, and there's an underlying tone of frustration about the development of her career in this statement to *Theatre Magazine*:

"I started out in life – screen life, of course, as a vampire. I played a heavy role in 'BATTLE OF THE SEXES,' and then, after that, I started playing comedy roles. In 'DON QUIXOTE' I was featured with DeWolf Hopper, and later in other Fine Arts productions, 'SUNSHINE DAD' and 'MR. GOOD.' I hoped to again play 'heavies' or even genre leads, but my reputation as a comedienne always caught up with me and forced me to play in two-reel funnycisms."

At any rate she went out on her own, and resurfaced more than a year later in 1918 with the announcement of:

FASCINATING FAY TINCHER COMEDIES

Fay Tincher, comedienne, and for a year and a half the head of her own company, is the latest addition to the World Film Corporation staff, according to the official announcement from World Film Offices.

World Film began as an importer of foreign-made features that in 1914 was bought by a group that included Lewis Selznick of Equitable Pictures, William A. Brady of Shubert Pictures, and Jules Brulator's Peerless Pictures. World became the releasing umbrella for all of their films with production centered in Fort Lee, New Jersey, and a talent roster made up of Clara Kimball Young, Alice Brady, Marie Dressler, Lew Fields, director Maurice Tourneur, and writer Frances Marion. Selznick

later bought out World in 1919 and absorbed it into his own company.

Fay set to work in early 1918 making shorts under the direction of Al Santell. Although never making it to the top ranks, Alfred Santell (1895 – 1981) had a long and varied film career. He began as a scenario writer at Keystone, then switched to American where he began directing Kolb and Dill in 1916. Before working with Fay he directed at Kalem, and afterward moved on to Billy Parson's Capital Come-dies, Universal, and the Hallroom Boys. In the twenties he graduated to features, making dramas as well as comedies, and while most of his pictures were lower budget items Santell continued working into the mid 1940's. Fay's first two World comedies, MAIN 1-2-3 and SOME JOB, were shot on the East Coast and then the unit moved to California. World leased the Willis and Inglis Studio on Fleming Street, which had previously been Kalem's Hollywood studio, and the rest of the series was made where Santell had directed Lloyd Hamilton and Bud Duncan in "Ham and Bud" comedies just a couple of years before. Today the site is the KCET television studio.

Fay maintained her two-toned color scheme, and while it's uncertain exactly how many comedies she made for World, as none are known to exist, surviving reviews give a hint of their style and reception:

"MAIN 1-2-3" signalizes the return of Fay Tincher to the silver-sheet after a too-long absence. We have to thank World for giving back to us a really original comedienne. True, in her absence from our midst Fay of the stripes has somewhat gained weight; in fact, the more we see of pictures the more we realize that, if food is scarce in some places, it most assuredly is not where the heroines of the silent drama abide. However, Fay has also gained weight in our opinion, for her production of "MAIN 1-2-3." It is the first time in our knowledge that the comedy of the crossed wires has been screened, and it is admirably done. The main idea, also, that of the little waif who has no home and gets a job in a furniture store so that she may live in the completely furnished flat in the window, is deliciously original. It is all good stuff, and we wish to extend to Fay a right royal welcome of approval."

Motion Picture - 9/1918.

On July 22, Fay Tincher will be seen in "OH, SUSIE, BEHAVE." In the latter attraction Miss Tincher is seen in the role of Susie Snipp, who works for five dollars a week as errand girl in a modish little hat shop. She has but one ambition, to become a saleslady, and her efforts in this direction are said to furnish Miss Tincher with ample opportunity to display her abilities as a comedienne.

Motion Picture News - 7/6/1918.

"SOME JOB" in which Fay Tincher appears in the leading role, far surpasses her first comedy released by World Film. She plays the part of a waitress in a small-town hotel who discovers a very nice captain in a

nearby camp on which to shower her affections. Incidentally she succeeds in rounding up some German spies. The humor introduced is both of the polite variety which introduces funny situations and of the gag variety in which Miss Tincher exercises her fine art of being tough. The better part of the picture is clever in both respects. A particularly funny touch is scored when the captain, after fleeing mess because of more beans, gets a dish of them planted in front of him when he sits down at the hotel table. There are touches that equal this, throughout the two reels, another registering when the captain gives the order "column right" and then, forgetting his men for the girl, comes to find them marching out in the ocean. The spy stuff is done seriously and Miss Tincher also does a dramatic scene when she bids the captain goodbye.

Motion Picture News - 6/29/1918.

But despite these and other warm welcome backs in the press -



Wild and Western (1919) Courtesy Cole Johnson

"Fay Tincher is a capable young miss who does all things on the screen with neatness and dispatch, from catching a burglar to daring her stockings. Fay was among the early movie comedians and after a protracted absence she returns in comedies that are being well received."

- her stay with World was brief. Surviving articles and comments by Fay suggest that she may have agreed to appear in the shorts with the understanding that they would lead to starring features, and it appears that when this didn't happen Fay moved on. Comedy

shorts, while loved by audiences, were treated as poor stepchildren by the industry, and if a performer wanted to be taken seriously they had to aspire to features. Another possible factor in the curtailing of this series may have been the deadly influenza epidemic that was sweeping the country in the fall of 1918, which temporarily shut down many studios, and took the life of Mack Sennett comedian Wayland Trask.

World had publicized Fay as "the pocket-sized comedienne" and stated that she was in charge of her unit:

"Miss Tincher writes her own stories (in self defense, as she puts it), chooses her own casts and directs her own pictures."

While some of this may be studio hype, she did receive script credit on MAIN 1-2-3, and had definite ideas on the type of comedy that she wanted to perform. These are expressed, along with her attitude regarding shorts, in an interview with Grace Lee Mack for the Photo-Play Journal where she recoils after being asked if her World comedies will be of the "custard pie variety" and says:

"I shall strive to them - the laughs, I mean, legitimately or not at all. Of course comedy drama is my aim, that is about what my first two pictures are - two-reel comedies with a little drama, a laugh followed by a tear perhaps, and capped with a laugh. If I can make the people at home and the boys from over there a little happier because of my comedies, I shall

be satisfied. Later, I expect to do five reel comedy dramas, that is if we can find the right kind of stories, but believe me, it is some job."

She next turns up in March of 1919 in the Rupert Julian directed *THE FIRE FLINGERS* for Universal. Hopefully she was more satisfied with this, as it was a seven reel dramatic feature. Fay played a stenographer set to run off with her cheating boss, and seems to have reprised her role from *THE BATTLE OF THE SEXES*. At the time she offered her view of movie sirens to the Chicago Tribune:

"It's my opinion the Bara-like vamp has never existed any place but in the cinema. The saucy vamp is the only real kind. What man is fooled by a dead white skin, grotesque lips, and a posed grace that is anything but attractive. It is the vamp with a sense of humor who can really hold a man."

Not long after *THE FIRE FLINGERS* hit the theatres the press announced:

"Fay Tincher, she of the black and white stripes and spit curls of the once famous Griffith comedies, is with us again but minus the stripes and curls. She is Al Christie's new star and the veteran comedy producer is directing her personally. Miss Tincher's vehicles will be two reelers much similar to those that made her famous in the old days."

Today Al Christie, like fellow producer Jack White, is overshadowed by the legends of Mack Sennett and Hal Roach, but Christie was one of the founding fathers of film comedy. Born in London, Ontario in 1879, he began his career as stage manager of his hometown's London Opera House, and later stage managed for various companies which eventually brought him to New York. In 1909 he became a director for David Horsley's Nestor Film Company and had his first success in the east with a live-action "Mutt and Jeff" series. Nestor and Christie moved to Hollywood (corner of Sunset and Gower) in 1911, where they made one-reelers that were distributed by Universal. Eddie Lyons and Lee Moran soon became a popular team under Al's direction, but in 1916 he severed his connection with Universal and with his brother Charles produced comedies under his own name for the independent market, plus Strand Comedies for Mutual. In the 1920's he distributed his films first through Educational, then Paramount, and his stars like Bobby Vernon, Dorothy Devore, Neal Burns and Jimmie Adams were some of the most popular of the day.

When Fay signed with Christie in 1919 the arrangement was beneficial for both of them. Christie was able to use Fay's proven popularity to mount a move from one-reelers to "two reel specials." And for Fay, as Christie himself directed her initial films, she got personal attention and a big build-up from one of the biggest comedy producers of the silent era.

After her first Christie short, *SALLY'S BLIGHTED CAREER* (4/24/1919), a new persona was devised for Fay, and perhaps due to the success of Polly Moran as Sheriff Nell, it was that of a wild and western cowgirl with shorts like *DANGEROUS NAN MCGREW*, *WILD AND WESTERN*, and *GO WEST YOUNG WOMAN* (all '19) built around it.

ROWDY ANN ('19) is today the most accessible of Fay's comedies, and is a little gem about a quick-drawing western tomboy who's sent east to

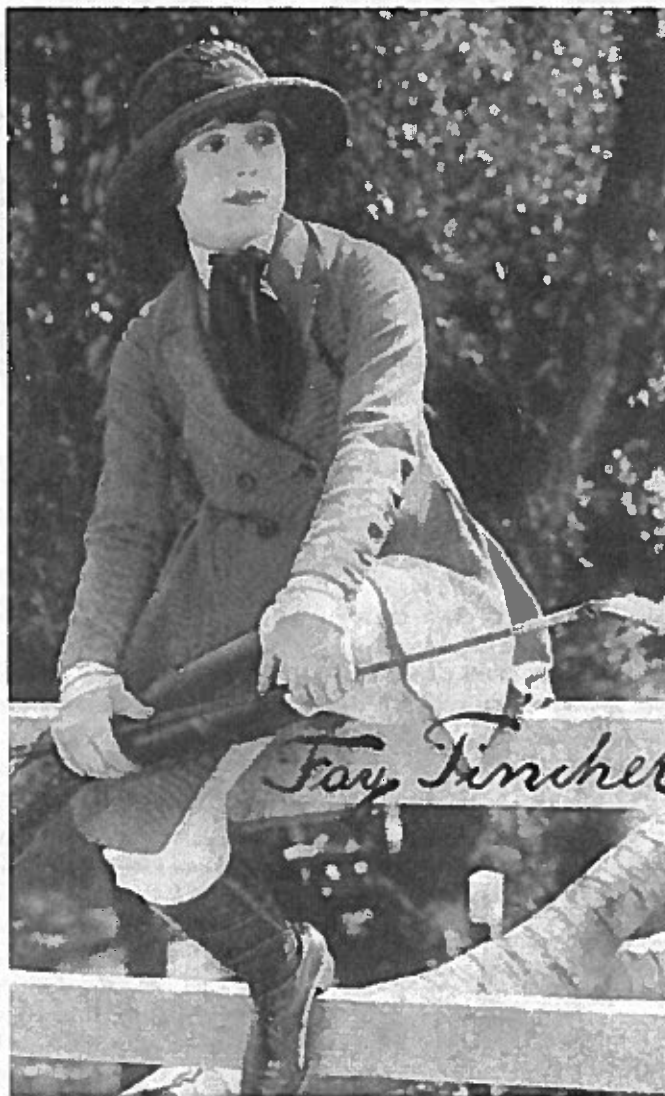
a finishing school by her rancher father "for to larn to be a lady." Of course this rough and ready girl gives everyone at her girls school a run for their money, but after Ann prevents one of her roommates from marrying a crook she's a hero. Playing this character to the hilt Fay strides around completely cocksure, sizing everyone up while she stands with her legs apart and hands on hips. Her small size is in comic contrast to the character's bravado and tenacity, and outfitted in a checkered flannel shirt, cowboy hat, boots, chaps and oversized gun belt she looks much like a little kid playing cowboy. Christie was fond of using cross-dressing as a comic device, producing two feature versions of *CHARLEY'S AUNT*, and where this produces funny scenes such as Ann putting on the flowing gown that she's required to wear for her classical dance class but adding her cowboy hat, boots and gun belt to it, the juxtapositions also challenge conventional notions of femininity.

Fay got quite a physical workout in this role, galloping on horses, throwing lassos and many punches. She even takes a few knocks in a boxing match with ranch hand Al Haynes early in the film. Christie had a reputation for producing more sophisticated and polite comedies than the usual run of slapstick shorts, but at the time Fay joined him he was adding more

physical comedy while trying to retain the better developed story elements. Fay's sojourn with Christie turned out to be another brief stay – about nine shorts. A 1919 Photoplay article, titled "IS POLITE COMEDY POLITE?" ASKS FAY TINCHER, gives us a good explanation why. The beginning of the piece presents Fay's initial excitement of working for Christie:

"I'm tickled to death! I'm going back into comedy – society comedies, too, if you please. You know Christie comedies, don't you? They're nice refined little human dramas. They don't throw pies, they don't get you all mussed up, you know, real high-class stuff. These are going to be my special two-reel comedies."

But the rest of the article chronicles how these expectations are flattened as she amasses bumps and bruises doing the stunts for these "polite" comedies. While the story presents all these events with a "humorous"



Fay Tincher Courtesy Jim Kerkhoff

tone, it appears that Fay didn't find the experience funny, and became disenchanted with the series.

In 1920 she had stopped making the western comedies and only appeared in three more shorts for Christie – A SEASIDE SIREN, STRIKING MODELS, and DINING ROOM, KITCHEN AND SINK. Despite this fact she stills shows up prominently in Christie publicity ads into mid 1921, and went on a personal appearance tour with one of the earlier shorts where she "delivered a monologue in which she told of her studio experiences and the manner in which Christie comedies are made." This gives the impression that a deal was worked out where Fay finished out her contract by drumming up publicity for the Christie product.

After this Fay didn't return to the screen until 1923, and had been off camera for two years. By the early 1920's tastes had changed. The heyday of the female slapstick clowns had been in the teens, when Fay, Alice Howell, Louise Fazenda, Gale Henry, Polly Moran, etc., all emerged and had their own starring series. In the early 20's the mode had changed to leading ladies (Dorothy Devore, Alice Day, Wanda Wiley) who could perform physical comedy, and all the more eccentric women had to find new venues – Louise Fazenda, Gale Henry, and Polly Moran migrated to character roles in features, Alice Howell retired, and Fay found refuge at Universal. On 11/24/1922 the Toledo Blade reported:

"Fay Tincher, "the striped girl," who has been in retirement for the last few years, has been engaged to support Lewis Sargent in some of his Messenger Boy stories, under the direction of Scott Darling."

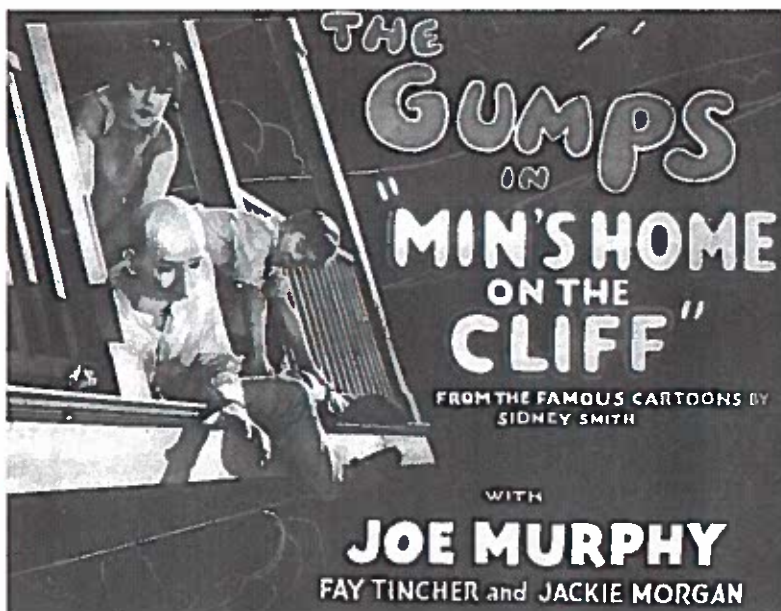
Although she's not known to have actually appeared in any of the Sargent comedies, she must have been negotiating with Universal as the Moving Picture World announced on 5/12/1923:

FAY TINCHER & JOE MURPHY IN GUMP COMEDIES

Andy Gump, the famous cartoon character of comic strips in newspapers throughout the whole country, and known to millions, is to be a movie hero. He is not going to be an "animated cartoon," but a real, honest-to-goodness comedy character. Carl Laemmle found Andy's double in the person of Joe Murphy. Min, played by Fay Tincher, Chester, Uncle Bim, Widow Zander and all the cast of the laughing group have also been found in real life and will be seen in these comedies.

Based on the enormously popular comic strip by Sidney Smith, which had premiered in 1917, the series was produced by Samuel Van Ronkel, who had a five-year contract with cartoonist Smith, and was distributed by Universal. The Gumps followed the misadventures of a middle-class family, with head of the house Andy a pompous bungler whose cry of "Oh Min!", when in trouble, became a 1920's catchphrase. Fay's part of Min was described by Sidney Smith as "really the brains of the family. Gentle, loving and enduring, with a strong mother's instinct but a terror when aroused." Rounding out the regular cast was their little son Chester, a freckle-faced imp whose main pleasure in life seemed to be helping his father get into hot water.

Most of the characters in the strip had been drawn in a fairly realistic



Courtesy Jim Kerkhoff

style, and could be easily cast, but star Andy was pure cartoon. Incredibly tall and skinny, with a big bald dome, jug-handle ears and beady eyes, Andy's most outstanding feature was his total absence of a chin. A giant, push broom moustache led directly to his long, skinny, pencil neck. The producers accomplished the near impossible task of finding a living person who looked like Andy Gump when they cast Joe Murphy. An ex-vaude-villian who is said to have been an original Happy Hooligan on the stage, Murphy (1877 – 1961) entered films in the mid teens and played supporting bits at practically every comedy

shorts unit in Hollywood – L-Ko, Keystone, Triangle, Fox, National, Reelcraft, and Educational. Genuinely funny, his extreme height and goofy looks always made him stand out, and The Gumps elevated him to short subject stardom. But his reign was brief, and with the end of the series he returned to the supporting ranks. He continued to pop up in sound shorts, most notably as a peasant with the Three Stooges in YOU NAZTY SPY ('40).

The Gumps was a big success, so much so that Abe and Julius Stern, who supplied the bulk of Universal's comedy shorts and had been specializing in animal comedies, jumped on the comic strip bandwagon and soon brought Buster Brown, The Newlyweds and Their Baby, Mike and Ike, and Let George Do It to the screen.

While settling down to a regular production schedule on The Gumps, Fay also turned up in other Universal product in 1924. She made three appearances in the fourth series of "The Leather Pushers" boxing shorts – THAT KID FROM MADRID, A TOUGH TENDERFOOT and SWING BAD THE SAILOR. Billy Sullivan had replaced original star Reginald Denny, who had moved on to features, and Fay was part of the supporting ensemble that also included Esther Ralston, Josephine Hill, Ruth Dwyer, Eddie Gribbon and Edgar Kennedy. In addition she had a small role in EXCITEMENT, a feature comedy starring Laura LaPlante as a thrill-seeking wife whose husband teaches her a lesson. The film was full of comedy regulars such as Bert Roach, Margaret Cullington, Rolfe Sedan, Stanley Blystone, Lon Poff, and Fay was last billed as "Mammy."

After these 1924 appearances Fay's career was swallowed up and swamped by The Gumps. The series lasted a total of five years, and while some top-notch veteran comedy directors like Norman Taurog, Erle C. Kenton, Robert Kerr, and Vin Moore helmed entries, the bulk of the shorts were directed by Francis Corby – a cameraman who became an uninspired director and later returned to being a cameraman. As a rule the post 1925 Universal comedy shorts are a pretty sorry lot, short on imagination and gags while cranked out on an assembly line schedule with a tight budget. In 1927 the role of Chester was taken over by Billie Butts, and at some point in 1925, around the time of ANDY TAKES A FLYER (12/7/ 1925), it appears that Slim Summerville briefly replaced Joe Murphy as Andy. Photos exist of Slim in the role, and whether this was due to illness or Murphy renegotiating his contract is unknown.

The handful of Gump comedies that circulate today show that, although co-starred in billing and publicity, Fay actually took a back seat to Joe



Murphy in the series, with the lion's share of footage going to Andy's slapstick trials and tribulations. Min's character was supportive, long-suffering, and unfortunately very bland. Quite a step down from ROWDY ANN, and leaves no doubt that Fay's exit from Christie was a big error.

When *The Gumps* came to an end in 1928 Fay's career did too. The arrival of sound and her typecasting as Min Gump are often suggested as possible reasons for her screen disappearance. But given her stage background and musical experience talking films shouldn't have been a hurdle. Another possibility is offered by historian Sam Gill who reports that there are rumors that because of her sexual preference Fay may have been on a fabled Will Hays blacklist that was created in the wake of the Arbuckle and William Desmond Taylor scandals.

In his book *THE DAY THE LAUGHTER STOPPED* author David Yallop gives a description of this list:

"In the summer of 1922 the Hays Office prepared a list of nearly two hundred people who were to be eased out of the business because they represented risks to film's image – not because of their politics, but because of habits like drug use, which contributed to the image of Hollywood as sin city."

Yallop says that he saw an actual copy of said list, but Sam Gill offers that, while there may have been an informal list, he's never seen or heard of a real document turning up in all the years he's spent researching silent comedy and working at the Academy's Margaret Herrick Library. Although it is true that Fay left Christie's employ in a bit of a mysterious manner and afterward never worked anywhere but Universal, but without an actual copy of the list as a "smoking gun," this is all conjecture. It may have simply been that Fay had finally had enough of

"two-reel funnycisms," and called it quits.

After the demise of *The Gumps* Fay left the Hollywood area. She returned briefly when her sister died in 1932, and as the informant on the death certificate is listed as living in Chicago. Between this point and her death virtually nothing is known. Researcher Billy H. Doyle searched for many years for information about Fay or her whereabouts, and finally in 1991 found, though Social Security records, that she died in Brooklyn, New York on October 11, 1983. She was an amazing ninety-nine years old, had never married, and her final resting place is an unmarked grave at Silver Mount Cemetery on Staten Island in New York City.

Documentation and interest in Fay's career has followed much the same path of neglect as the second half of her life. If anyone looks hard they'll find scattered references to *The Gumps*, Ethel and her black and white color scheme, or the Christie cowgirl, but with 99% of her work unavailable and lost it's understandable that she's become a distant name in film history books. Happily, Fay's reputation got a shot in the arm in 1998 with the inclusion of ROWDY ANN in Kino's *SLAPSTICK ENCYCLOPEDIA* collection. Silent comedy fans were finally able to see this feisty little comedienne in action, and it's hoped that more of her films will turn up and circulate so that she can shake off the dust from the years of neglect and be counted with the other comedy greats.

My thanks to Robert Arkus, Alice Artzt, Robert Costello, Billy H. Doyle, Rob Farr, Sam Gill, Tommie Hicks, Cole Johnson, Mark Johnson, Jim Kerkhoff, Bruce Lawton, Steve Rydzewski, and Brent Walker. Special thanks to Chad Hunter and Anthony L'Abbate of George Eastman House, and Daniel C. Patri and the staff of the New York Library for the Performing Arts.

FAY TINCHER FILMOGRAPHY

Filmography Key:

PD = Producer, Dist. = Distributor, D = Director, C = Cast, A = Author,
PH = Photographer, ST = Story, SC = Scenario, WT = Working Title.

Films marked with an asterisk are known to exist.

AFA = Academy Film Archive, Beverly Hills, California.

CAN = National Film, Television and Sound Archives, Ottawa.

CDF = Cineteca del Friuli, Gemona, Italy.

GEH = George Eastman House, Rochester, New York.

LOC = Library of Congress, Washington, DC.

MoMa = The Museum of Modern Art, New York.

NFA = National Film Archive, London.

Today only a fraction of Fay's films are known to exist. More research is needed on the period of her earliest films, as it's likely that she appeared in more of the dramatic Reliance/Majestic one-reelers before becoming popular in their Komic Comedies.

1913

A PURITAN EPISODE (9/24/1913) PD: Universal Éclair American. C: Julia Stuart, Alec B. Francis, Robert Frazer, Mildred Bright, Fay Tinch, Will E. Sheerer, Hal Wilson, Rosa V. Koch, Clara Horton, Fred C. Truesdell. 2 reels. c1913-06-25.

PRIVATE BOX 23 (10/5/1913) PD: Universal Éclair American. C: J.W. Johnston, Julia Stuart, Fay Tinch. _ reel.

1914

TOO PROUD TO BEG (1/31/1914) PD: Reliance. Dist: Mutual Film Corp. C: Spottiswoode Aitken, Fay Tinch. 1 reel.

AFTER HER DOUGH (3/25/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Fay Tinch, Tod Browning, Joseph "Baldy" Belmont, Max Davidson. 1 reel.

VICTIMS OF SPEED (4/1/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tinch, Tod Browning, Tammany Young, Joseph "Baldy" Belmont. _ reel.

THE FATAL DRESS SUIT (4/8/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Edward Dillon, James Young, Tod Browning. 1 reel.

THE BATTLE OF THE SEXES* (4/12/1914) PD: Reliance-Majestic. Dist: Mutual Film Corp. D & SC: D.W. Griffith. Based on THE SINGLE STANDARD by Daniel Carson Goodman. PH: G.W. Bitzer. C: Lillian Gish, Owen Moore, Mary Alden, Fay Tinch, Robert Harron, Donald Crisp. 5 reels (Only a fragment of the film survives). (GEH).

THE RIGHT DOPE (4/15/1914) PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tinch. 1 reel.

NEARLY A BURGLAR'S BRIDE (4/22/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Tod Browning. 1 reel.

THE QUICK SANDS (5/1/1914) PD: Reliance-Majestic. Dist: Mutual Film Corp. D & SC: W. Christy Cabanne. A: Russell E. Smith. C: Lillian Gish, Courtenay Foote, Fay Tinch, Douglas Gerrard, Robert Burns, Mary Alden. 1 reel.

THE SCENE OF THE CRIME (5/10/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tinch, Tod Browning, Tammany Young. _ reel.

A RACE FOR A BRIDE (5/10/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tinch, Tod Browning, Tammany Young. _ reel.

HOME, SWEET HOME* (5/17/1914 premiere, general release date unknown). PD: Reliance-Majestic. Dist: Mutual Film Corp. D: D.W. Griffith. SC: Harry Aitken & D.W. Griffith. PH: G.W. Bitzer. C: Henry B. Walthall, Josephine Crowell, Lillian Gish, Dorothy Gish, Fay Tinch, Mae Marsh, Spottiswoode Aitken, Robert Harron, Miriam Cooper, Mary Alden, Donald Crisp, James Kirkwood, Jack Pickford, Courtenay Foote, Blanche Sweet, Owen Moore, Edward Dillon, Betty Marsh. 6 reels.

THE MAN IN THE COUCH (5/17/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Edward Dillon, Tod Browning. 1 reel.

NELL'S EUGENIC WEDDING (5/24/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Tod Browning, Joseph "Baldy" Belmont, Edward Dillon, Max Davidson. 1 reel.

AN EXCITING COURTSHIP (5/31/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tinch, Tod Browning, Joseph "Baldy" Belmont. 1 reel.

THE ESCAPE (6/1/1914 premiere, general release date unknown) PD: Reliance-Majestic. Dist: mutual Film Corp. D: D.W. Griffith. Based on the play by Paul Armstrong. PH: G.W. Bitzer. C: Blanche Sweet, Mae Marsh, Robert Harron, Donald Crisp, Owen Moore, F.A. Turner, Ralph Lewis, Tammany Young, Fay Tinch. 7 reels.

THE LAST DROP OF WHISKEY (6/7/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Tod Browning, Tammany Young, Joseph "Baldy" Belmont, Max Davidson. 1 reel.

HUBBY TO THE RESCUE (6/14/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Russell E. Smith. C: Fay Tinch, Tod Browning, Max Davidson, Teddy Sampson, Joseph "Baldy" Belmont, Edward Dillon, Miss Ainslee, Charles Rice, Frank Fisher Bennett. 1 reel.

THE DECEIVER (6/21/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Edward Dillon, Tod Browning, Joseph "Baldy" Belmont. 1 reel.

THE WHITE SLAVE CATCHERS (6/28/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tinch, Edward Dillon, Tod Browning, Joseph "Baldy" Belmont, Frank Fisher Bennett, Tammany Young. 1 reel.

BILL'S JOB (7/5/1914) Bill the Office Boy series # 1. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tinch, Tod Browning, Andy Rice, Joseph "Baldy" Belmont, Mae Washington, George A. Beranger. 1 reel.

WRONG ALL AROUND (7/12/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tinch, Tod Browning, Joseph "Baldy" Belmont, Tammany Young, Mrs. Arthur Mackley, Mrs. W. H. Brown. 1 reel.

HOW BILL SQUARED IT WITH HIS BOSS (7/19/1914) Bill the Office Boy series # 2. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tinch, Tod Browning, Joseph Belmont, Mrs. Arthur Mackley, Mrs. W.H. Brown, Miss Carson, Miss Crawford. 1 reel.

LEAVE IT TO SMILEY* (7/26/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Marc Edmond Jones. C: Fay Tinch, Tod Browning, Joseph Belmont, Tammany Young, Max Davidson. 1 reel. (LOC).

BILL TAKES A LADY TO LUNCH - NEVER AGAIN! (8/2/1914) Bill the Office Boy series # 3. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tinch, Tod Browning, Mae Gaston. 1 reel.

ETHEL'S TEACHER (8/9/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: William J. Woodley. C: Fay Tinch, Joseph "Baldy" Belmont, Edward Dillon, Tod Browning. 1 reel.

BILL SAVES THE DAY (8/16/1914) Bill the Office Boy series # 4. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tinch, Tod Browning, Edward Dillon. 1 reel.

A PHYSICAL CULTURE ROMANCE (8/23/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tinch, Tod Browning, Max Stanley, Edward Dillon, Margaret Edwards. 1 reel.

BILL ORGANIZES A UNION (8/30/1914) Bill the Office Boy series # 5. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tinch, Tod Browning, "Fatty" Crane, Edward Dillon, Max Davidson, Joseph "Baldy" Belmont. 1 reel.

THE MASCOT (9/6/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Russell E. Smith. C: Fay Tinch, Tod Browning, Max Davidson. 1 reel.

ADVENTURES IN DIPLOMACY (9/16/1914) PD: Universal Éclair American. D: O.A.C. Lund. A: "Illusive Isabel" by Jacques Futrelle. C: Alec B. Francis, Fay Tinch, Edward F. Roseman, Lindsay J. Hall, Gunnis Davis. 3 reels. c1914-08-27.

BILL GOES INTO BUSINESS FOR HIMSELF (9/1914) Bill the Office Boy series # 6. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tincher, Tod Browning, "Fatty" Crane, Paul Willis, Max Davidson. 1 reel. (a.k.a. **IN BUSINESS FOR HIMSELF**).

FOILED AGAIN (9/20/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Russell E. Smith. C: Fay Tincher, Tod Browning, Edward Dillon. 1 reel.

BILL MANAGES A FIGHTER* (9/27/1914) Bill the Office Boy series # 7. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tincher, Tod Browning, Edward Dillon, Hobo Dougherty, Max Davidson. 1 reel. (a.k.a. **BILL MANAGES A PRIZEFIGHTER**) (NFA).

THE MILLION DOLLAR BRIDE (10/4/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Tod Browning, Edward Dillon, Max Davidson. 1 reel.

BILL SPOILS A VACATION (10/11/1914) Bill the Office Boy series # 8. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tincher, Tod Browning, Joseph "Baldy" Belmont, Howard Gage, Max Davidson, Maxfield Stanley. 1 reel.

DIZZY JOE'S CAREER (10/18/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: C. Allan Gilbert. C: Fay Tincher, Tod Browning, Edward Dillon, Joseph "Baldy" Belmont, Tammany Young, Maxfield Stanley, Max Davidson. 1 reel.

BILL JOINS THE W.W.W.'S* (10/25/1914) Bill the Office Boy series # 9. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Tammany Young, Fay Tincher, Tod Browning, Max Davidson, Mae Gaston, Edward Dillon. 1 reel. (LOC, AFA).

CASEY'S VENDETTA* (11/1/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Edward Dillon, Tod Browning, Max Davidson, Sylvia Ashton. 1 reel. (CAN, LOC).

ETHEL'S ROOF PARTY* (11/8/1914) Bill the Office Boy series # 10. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Fay Tincher, Tammany Young, Joseph "Baldy" Belmont, Anna May Walthall, Mae Gaston, Maxfield Stanley, Max Davidson, Bobby Feuhrer (Bobby Ray). 1 reel.

OUT AGAIN - IN AGAIN (11/15/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Tod Browning, Tammany Young, Joseph "Baldy" Belmont, Max Davidson. 1 reel.

ETHEL HAS A STEADY (11/22/1914) Bill the Office Boy series # 11. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Fay Tincher, Tammany Young, Tod Browning, Anna Mae Walthall, Edward Dillon, Mae Gaston, Lucille Brown, Max Davidson, Walter Long. 1 reel.

A CORNER IN HATS (11/29/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Tod Browning, Joseph "Baldy" Belmont, Sylvia Ashton, Tammany Young. 1 reel.

MR. HADLEY'S UNCLE (12/6/1914) Bill the Office Boy series # 12. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher. 1 reel.

THE HOUSEBREAKERS* (12/13/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Tod Browning, Edward Dillon, Max Davidson, Sylvia Ashton, Ed Rice. 1 reel. (LOC, CAN, both prints are incomplete).

BILL AND ETHEL AT THE BALL (12/20/1914) Bill the Office Boy series # 13. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher. 1 reel.

THE RECORD BREAKER (12/27/1914) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Edward Dillon, Tod Browning, Max Davidson. 1 reel.

1915

ETHEL'S GETS THE EVIDENCE (1/3/1915) Bill the Office Boy series # 14. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher. 1 reel. (a.k.a. **ETHEL'S FIRST CASE**).

LOVE AND BUSINESS (1/10/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher. 1 reel.

A FLYER IN SPRING WATER (1/17/1915) Bill the Office Boy series # 15. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Fay Tincher, Tod Browning, Bobby Feuhrer, Sylvia Ashton, Max Davidson. 1 reel.

A FLURRY IN ART (1/24/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher. 1 reel.

THE LOVE PIRATE (1/30/1915) PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Raoul Walsh, Elmer Clifton, Bobby Feuhrer. 2 reels.

CUPID AND THE PEST (1/31/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Co. D: Edward Dillon. C: Fay Tincher, Tod Browning, Anna May Walthall, Billie West. 1 reel.

BILL TURNS VALET (2/7/1915) Bill the Office Boy series # 16. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Fay Tincher, Tod Browning, Max Davidson, Bobby Feuhrer, Edward Dillon. 1 reel.

MUSIC HATH CHARMS* (2/14/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Augustus Carney, Tod Browning, Max Davidson, Joseph "Baldy" Belmont, Eleanor Washington. 2 reels. (LOC).

ETHEL GETS CONSENT (2/21/1915) Bill the Office Boy series # 17. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher. 1 reel. (a.k.a. **ETHEL GAINS CONSENT**).

A COSTLY EXCHANGE (2/28/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Eugene Spofford. C: Fay Tincher, Chet Withey, Edward Dillon, Eleanor Washington, Max Davidson. 1 reel.

BILL GIVES A SMOKER (3/7/1915) Bill the Office Boy series # 18. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Bobby Feuhrer, Fay Tincher, Edward Dillon, Max Davidson, Chester Withey. 1 reel.

CAUGHT BY A HANDLE (3/14/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Chester Withey. C: Fay Tincher, Eleanor Washington, Max Davidson, Chester Withey. 1 reel.

ETHEL'S DOGGONE LUCK (3/21/1915) Bill the Office Boy series # 19. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Paul West. C: Fay Tincher, Bobby Feuhrer, Chester Withey, Edward Dillon, Max Davidson. 1 reel.

MIXED VALUES (3/28/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Elmer Booth, Chester Withey. 1 reel.

ETHEL'S DEADLY ALARM CLOCK (4/4/1915) Bill the Office Boy series # 20. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth. 1 reel.

BY FAIR MEANS OR FOWL (4/11/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth. 1 reel.

ETHEL'S NEW DRESS (4/18/1915) Bill the Office Boy series # 21. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. A: Paul West. C: Fay Tincher, Bobby Feuhrer, Chester Withey, Gladys Brockwell, Max Davidson. 1 reel.

HOME AGAIN (4/25/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth, Anna May Walthall, Max Davidson. 1 reel.

ETHEL'S DISGUISE (5/2/1915) Bill the Office Boy series #22. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth, Bobby Feuhrer. 1 reel.

ETHEL'S ROMANCE (5/16/1915) Bill the Office Boy series # 23. Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth. 1 reel.

GASOLINE GUS (5/30/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth, Chester Withey, Mx Davidson, Frank Darien. 1 reel.

BRAVE AND BOLD (6/6/1915) Komic Comedy. Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Chester Withey. C: Fay Tincher, Edward Dillon, Chester Withey, Max Davidson. 1 reel.

UNWINDING IT (6/13/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth. 1 reel.

WHERE BREEZES BLOW (6/20/1915) Komic Comedy. Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Elmer Booth, Chester Withey, Bobby Feuhrer, Frank Newman, Clarence Barr. 1 reel.

BEAUTIFUL LOVE (6/27/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth, Loyola O'Connor, Max Davidson, Louise Aichel. 1 reel.

MR. WALLACK'S WALLET (7/4/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. C: Fay Tincher, Elmer Booth, Chester Withey, Max Davidson, Clarence Barr. 1 reel.

BEPPO THE BARBER (7/11/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Chester Withey. C: Fay Tincher, Frank Darien, Elmer Booth, Chester Withey, Max Davidson, Louise Aichel, Edward Dillon. 1 reel.

A CHASE BY MOONLIGHT (7/18/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Clarence Barr, Elmer Booth, Max Davidson, Louise Aichel. 1 reel.

SAFETY FIRST (7/25/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Edward Dillon & Chester Withey. C: Fay Tincher, Frank Darien, Edward Dillon, Chester Withey, Max Davidson, Porter Strong, Bobby Fuehrer. 1 reel.

THE DEACON'S WHISKERS (8/1/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Max Davidson, Edward Dillon, Chester Withey, Frank Darien. 1 reel.

FATHER LOVE (8/8/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Frank Darien, Chester Withey, Olga Grey. 1 reel.

THE FATAL FINGER PRINTS (8/15/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Edward Dillon, Max Davidson, Jennie Lee, Eleanor Washington, Frank Darien. 1 reel.

FAITHFUL TO THE FINISH (8/22/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D & A: Edward Dillon. C: Fay Tincher, Edward Dillon, Max Davidson, Chester Withey, Frank Darien, Bobby Fuehrer. 1 reel.

SHOCKING STOCKINGS (8/29/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Edward Dillon, Chester Withey, Max Davidson. 1 reel.

OVER AND BACK (9/5/1915) Komic Comedy. PD: Reliance-Majestic. Dist: Mutual Film Corp. D: Edward Dillon. C: Fay Tincher, Frank Darien, Chester Withey, Max Davidson. 1 reel.

1916

DON QUIXOTE (2/27/1916) PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. Supv: D.W. Griffith. SC: Chester Withey. PH: Alfred Gosden. Based on the novel by Miguel de Cervantes Saavedra. C: DeWolf Hopper, Fay Tincher, Max Davidson, Rhea Mitchell, Chester Withey, Julia Faye, George Walsh, Edward Dillon, Carl Stockdale, William Brown. 5 reels.

SUNSHINE DAD* (4/23/1916) PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. SC: Tod Browning. Chester Withey & F.M. Pierson. ST: Tod Browning & Chester Withey. PH: Alfred Gosden. C: DeWolf Hopper, Fay Tincher, Chester Withey, Max Davidson, Raymond Wells, Eugene Pallette, Jewel Carmen, William DeWolf Hopper Jr., Leo. 5 reels. (LOC).

MR. GOODE, THE SAMARITAN (5/28/1916) PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. SC: Chester Withey. PH: Alfred Gosden. C: DeWolf Hopper, Fay Tincher, Edward Dillon, Chester Withey, Margaret Marsh, Lillian Langdon, Max Davidson. 5 reels.

THE TWO O'CLOCK TRAIN (5/28/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. A: Evelyn Kent. C: Fay Tincher, Jack Cosgrove, Edward Dillon, Max Davidson, Frank Bennett. 2 reels.

LOVE'S GETAWAY (6/11/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. C: Fay Tincher, Harry Fisher, Kate Toncray, Max Davidson, Fred Warren. 2 reels.

BEDELIA'S BLUFF (6/18/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. C: Fay Tincher, Max Davidson, Edward Dillon. 2 reels.

LAUNDRY LIZ (7/9/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher. 2 reels.

SKIRTS (7/30/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. C: Fay Tincher, Tully Marshall. 2 reels (WT: STARS AND STRIPES).

THE FRENCH MILLINER (8/27/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Kate Toncray, Max Davidson. 2 reels. (WT'S: MILLE O'BRIEN and THE PARISIAN MILLINER).

A CALICO VAMPIRE (9/24/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. A: Anita Loos. C: Fay Tincher, Max Davidson, Edward Dillon, Kate Toncray. 2 reels. (WT: THE VILLAGE VAMP).

THE LADY DRUMMER (10/1/1916) Triangle Comedy. PD: Fine Arts Film Co. Dist: Triangle Film Corp. D: Edward Dillon. C: Fay Tincher, Edward Dillon, Kate Toncray, Max Davidson. 2 reels.

1918

MAIN 1-2-3 (5/27/1918) Fay Tincher Comedy. PD: World Film Corp. D: Al Santell. A: Fay Tincher. C: Fay Tincher. 2 reels.

SOME JOB (6/24/1918) Fay Tincher Comedy. PD: World Film Corp. D: Al Santell. C: Fay Tincher. 2 reels.

OH, SUSIE, BEHAVE (7 / 22 / 1918) Fay Tincher Comedy. PD: World Film Corp. D: Al Santell. A: Maie B. Havey. C: Fay Tincher. 2 reels.

1919

THE FIRE FLINGERS (3/31/1919) PD: Universal. D: Rupert Julian. C: E.A. Warren, Clyde Fillmore, Fred Kelsey, Jane Novak, Fay Tincher, Fritzie Ridgeway, William Lloyd, Will Jeffries. 7 reels.

SALLY'S BLIGHTED CAREER (4/28/1919) Christie Special Comedy. PD & D: Al Christie. A: W. Scott Darling. ST: Walter Graham. C: Fay Tincher, Harry Depp, Molly Malone, Patricia Palmer, Helen Darling, Marjorie Payne, Roscoe Karns, George French. 2 reels.

ROWDY ANN* (5/25/1919) Christie Special Comedy. PD & D: Al Christie. C: Fay Tincher, Eddie Barry, Harry Depp, Al Haynes, Katherine Lewis, Margaret Gibson, Patricia Palmer, Earle Rodney, George French, Edgar Blue. 2 reels. (MoMa, LOC, CDF, AFA).

MARY MOVES IN (6/1919) Christie Special Comedy. PD & D: Al Christie. A: W. Scott Darling. C: Fay Tincher, Eddie Barry, Harry Hamm, Patricia Palmer, Katherine Lewis, George French, Al Haynes, Edith Clark, Ward Caulfield. 2 reels.

DANGEROUS NAN MCGREW (8/1919) Christie Special Comedy. PD: Al Christie. D: Scott Sidney. A: W. Scott Darling. C: Fay Tincher, Eddie Barry, Earle Rodney. 2 reels.

WILD AND WESTERN* (10/1919) Christie Special Comedy. PD: Al Christie. C: Fay Tincher, Jay Belasco, Neal Burns, Eddie Barry, Gene Correy (Gino Corrado), Al Haynes. 2 reels.

GO WEST YOUNG WOMAN (12/1919) Christie Special Comedy. PD: Al Christie. D: Al Christie & Scott Sidney. C: Fay Tincher, Neal Burns, Eddie Barry, Helen Darling, Earle Rodney, Eugene Corey (Gino Corrado), Ward Caulfield. 2 reels.

1920

A SEASIDE SIREN (7/1920) Christie Comedy. PD: Al Christie. Dist: Educational Film Co. D: William Beaudine. PH: Edward Ullman. C: Fay Tincher, Earl Rodney, Eddie Baker. 2 reels.

STRIKING MODELS (9/19/1920) Christie Comedy. PD: Al Christie. Dist: Educational Film Co. D: Reggie Morris. C: Fay Tincher. 2 reels.

DINING ROOM, KITCHEN AND SINK (12/26/1920) Christie Comedy. PD: Al Christie. Dist: Educational Film Co. D: Scott Sidney. C: Fay Tincher. 2 reels.

1923

UNCLE BIM'S GIFT (9/17/1923) Gumps First Series # 1. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c1923-08-14.

WATCH PAPA (10/15/1923) Gumps First Series # 2. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Fay Tincher, Joe Murphy, Jackie Morgan. 2 reels. c 1923-08-18.

OH! WHAT A DAY (11/12/1923) Gumps First Series # 3. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c1923-10-23.

AGGRAVATIN' MAMA (12/17/1923) Gumps First Series # 4. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1923-11-03.

1924

THAT KID FROM MADRID (1/3/1924) Leather Pushers Series # 19. PD: Universal. D: Edward Laemmle. C: Billy Sullivan, Fay Tincher. 2 reels. c 1923-12-10.

OH! MIN! (1/24/1924) Gumps First Series # 5. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1923-11-03.

A TOUGH TENDERFOOT (2/11/1924) Leather Pushers Series # 22. PD: Universal. D: Edward Laemmle. C: Billy Sullivan, Fay Tincher. 2 reels. c 1924-01-10.

SWING BAD THE SAILOR (2/25/1924) Leather Pusher Series # 23. PD: Universal. D: Edward Laemmle. C: Billy Sullivan, Fay Tincher. 2 reels. c 1924-02-08.

EXCITEMENT (4/13/1924) PD: Universal. D: Robert F. Hill. SC: Hugh Hoffman. ST: Crosby George. C: Laura La Plante, Edward Hearn, William Welsh, Frances Raymond, Fred De Silva, Margaret Cullington, Albert Hart, Rolfe Sedan, Bert Roach, Fay Tincher, Stanley Blystone, Lon Poff, George Fischer. 5 reels. c 1924-03-04.

WHAT'S THE USE? (5/5/1924) Gumps First Series # 6. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1924-04-22.

ANDY'S TEMPTATION (6/2/1924) Gumps First Series # 7. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1924-05-23.

A DAY OF REST (7/7/1924) Gumps First Series # 8. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1924-06-25.

WESTBOUND (8/14/1924) Gumps First Series # 9. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Fay Tincher, Joe Murphy, Jackie Morgan. 2 reels. c 1924-07-19.

ANDY'S HAT IN THE RING* (10/6/1924) Gumps First Series # 10. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1924-09-23. (a.k.a ANDY THROWS HIS HAT IN THE RING) (MoMa).

ANDY'S STUMP SPEECH* (11/3/1924) Gumps First Series # 11. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan, James T. Kelly. 2 reels. c 1924-10-20. (MoMa).

1925

ANDY IN HOLLYWOOD (5/12/1925) Gumps First Series # 12. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Taurog. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1924-05-07.

ANDY'S LION TALE* (10/16/1925) Gumps Second Series # 1. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1925-05-07. (LOC, MoMa).

CHESTER'S DONKEY PARTY (11/2/1925) Gumps Second Series # 2. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1925-10-20.

DYNAMITED (11/16/1925) Gumps Second Series # 3. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1925-10-20.

ANDY TAKES A FLYER* (12/7/1925) Gumps Second Series # 4. PD: Samuel Van Ronkel. Dist: Universal. D: Raymond Gray. C: Slim Summerville, Fay Tincher, Jackie Morgan. 2 reels. c 1925-05-26. (Slim Summerville is said to have replaced Joe Murphy in this short, and may have played Andy in a few of the previous entries which are not available. Murphy is definitely back in the following short THE SMASH UP).

THE SMASH UP* (12/21/1925) Gumps Second Series # 5. PD: Samuel Van Ronkel. Dist: Universal. D: David Kirkland & Craig Hutchinson. C: Joe Murphy, Fay Tincher, Jackie Morgan, Dick Sutherland. 2 reels. c 1925-12-08.

1926

MIN WALKS IN HER SLEEP* (1/18/1926) Gumps Second Series # 6. PD: Samuel Van Ronkel. Dist: Universal. D: Del Andrews (records list Francis Corby, but print screened with original titles gave Andrews). PH: Jerry Ash. C: Joe Murphy, Fay Tincher, Jackie Morgan, Jack Gavin. 2 reels. c 1926-01-12.

CALIFORNIA HERE WE COME (2/6/1926) Gumps Second Series # 7. PD: Samuel Van Ronkel. Dist: Universal. D: Wesley Ruggles. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-01-27.

SHADY REST* (2/15/1926) Gumps Second Series # 8. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Dawn. PH: Jerry Ash. C: Joe Murphy, Fay Tincher, Jackie Morgan, Louise Carver, Robert McKenzie (in three roles), Tommy Hicks. 2 reels. c 1926-02-02.

MIN'S HOME ON THE CLIFF (2/20/1926) Gumps Second Series # 9. PD: Samuel

Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1925-12-24.

MIN'S AWAY (3/1/1926) Gumps Second Series # 10. PD: Samuel Van Ronkel. Dist: Universal. D: Norman Dawn. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-02-26.

DUMB LUCK (3/15/1926) Gumps Second Series # 11. PD: Samuel Van Ronkel. Dist: Universal. D: Del Andrews. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-03-02.

TOW SERVICE (4/12/1926) Gumps Second Series # 12. PD: Samuel Van Ronkel. Dist: Universal. D: Hugh Fay. C: Joe Murphy, Fay Tincher. 2 reels. c 1926-04-10.

NEVER AGAIN (10/18/1926) Gumps Third Series # 1. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-09-30.

LOTS OF GRIEF (11/1/1926) Gumps Third Series # 2. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher. 2 reels. c 1926-10-18.

BETTER LUCK (11/15/1926) Gumps Third Series # 3. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-11-01.

THE BIG SURPRISE (11/28/1926) Gumps Third Series # 4. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-11-12.

A CLOSE CALL (12/13/1926) Gumps Third Series # 5. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-11-24.

I TOLD YOU SO (12/29/1926) Gumps Third Series # 6. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Jackie Morgan. 2 reels. c 1926-12-27.

1927

ROOMS FOR RENT (1/10/1927) Gumps Third Series # 7. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1926-12-23.

UP AGAINST IT (1/25/1927) Gumps Third Series # 8. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-01-10.

YOUTH AND BEAUTY (2/7/1927) Gumps Third Series # 9. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-01-26.

BROKE AGAIN (2/21/1927) Gumps Third Series # 10. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-02-07.

I'M THE SHERIFF* (3/7/1927) Gumps Third Series # 11. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Billie Butts, Bud Jamison. 2 reels. c 1927-02-21.

CIRCUS DAZE (3/20/1927) Gumps Third Series # 12. PD: Samuel Van Ronkel. Dist: Universal. D: Erle C. Kenton. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-03-08.

TOO MUCH SLEEP (9/17/1927) Gumps Fourth Series # 1. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-09-03. (Originally reviewed under the title ALL WET, and shouldn't be confused with the 6/18/1930 Syd Sailor comedy).

A BATTLE SCARED HERO (10/3/1927) Gumps Fourth Series # 2. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-09-15.

WHEN GREEK MEETS GREEK (10/17/1927) Gumps Fourth Series # 3. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-09-30.

AND HOW! (10/31/1927) Gumps Fourth Series # 4. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-10-14.

OCEAN BRUISES (11/14/1927) Gumps Fourth Series # 5. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-10-27.

A TOTAL LOSS (11/28/1927) Gumps Fourth Series # 6. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-11-09.

ANDY NOSE HIS ONIONS (12/12/1927) Gumps Fourth Series # 7. PD: Samuel Van Ronkel. Dist: Universal. D: Robert Kerr. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-11-23.

THE MILD WEST (12/26/1927) Gumps Fourth Series # 8. PD: Samuel Van Ronkel. Dist: Universal. D: Robert Kerr. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-12-10.

1928

A CASE OF SCOTCH (1/9/1928) Gumps Fourth Series # 9. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-12-20.

ANY OLD COUNT (1/21/1928) Gumps Fourth Series # 10. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1927-12-28.

THE CLOUD BUSTER (2/6/1928) Gumps Fourth Series # 11. PD: Samuel Van Ronkel. Dist: Universal. D: Vin Moore. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1928-01-17.

OUT IN THE RAIN (2/20/1928) Gumps Fourth Series # 12. PD: Samuel Van Ronkel. Dist: Universal. D: Francis Corby. C: Joe Murphy, Fay Tincher, Billie Butts. 2 reels. c 1928-01-17.

For Further Research:

(UNIDENTIFIED UNITED PICTURES FILM) (US, 1920) The Library of Congress has this title in their collection with the cast consisting of Fay Tincher, Edward Dillon, and Frank Bennett. It's most likely a Komic or Triangle short that has the three in the cast.

Article and filmography sources:

Various newspaper and magazine items denoted in the text, and:

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It's A Hard Life

Slapstick is not to be laughed at – by those who make it, says Alice Lake

By Elizabeth Peltret

as originally appeared in Photoplay magazine, December 1918

Alice Lake, the brunette "vamp" of the Mack Sennett and Roscoe Arbuckle comedies, told a nice little fib about her age. This, in itself, is not unusual. Mack Sennett beauties have been telling little stories about that same important (?) subject ever since it became a moving picture tradition that none of them should be over sixteen. However, Alice Lake's case is unusual because she didn't get away with it. "William Davis knew too much," she said in explanation. "The whole trouble was that I lied to him once before and he had not forgotten. That was six years ago, when I was fifteen years old. I was going to public school in Brooklyn, New York, at the time; but the one thing I wanted more than anything else was to be an actress, so I dressed myself for the part as I imagined it, and went to the Vitagraph studio looking for work.

"I wasn't trying to look funny, but I did. My head dress was, oh, so elaborate, and I wore a big ruff around my neck a la Valeska Surratt. Will Davis was directing there at the time and he put me in his picture. I remember that, in addition to some other wild fiction, I told him that I was nineteen years old. That was the first picture I ever did. All I remember about it is that I vamped a man and then, adding insult to injury, stabbed him in the back and finished up acting all over the place.

"I had forgotten all about it

until one day last week when I met Will Davis who had just come out here to do some pictures for Metro.

"By the way, Alice," he asked, 'How old are you now?'

"Sixteen," I answered gravely.

"Great Scott!" he said, 'How time do creep!'

"We talked about other things for a while but he couldn't get over it.

"Gosh, Alice!" he later said, 'you must have been young when you were working for me!'"

Alice Lake told this story on herself which goes to show that she is very unaffected and entirely without "pose." Also that she isn't worrying about her twenty-one years even though breaking an "unwritten law" in admitting it.

She is an exceptionally bright girl; talented; full of fun; fond of crowds, and lights and theatres and music. In her dressing room, she has a phonograph – on the q.t. it squeaks – and all her records are either old or sentimental or new and sentimental. She hasn't one single piece of ragtime. And yet when she is out evenings she likes to hear ragtime – the wilder the better – and above all she likes to dance.

"Speaking of dancing," she went on, "it was once the cause of my leaving home.

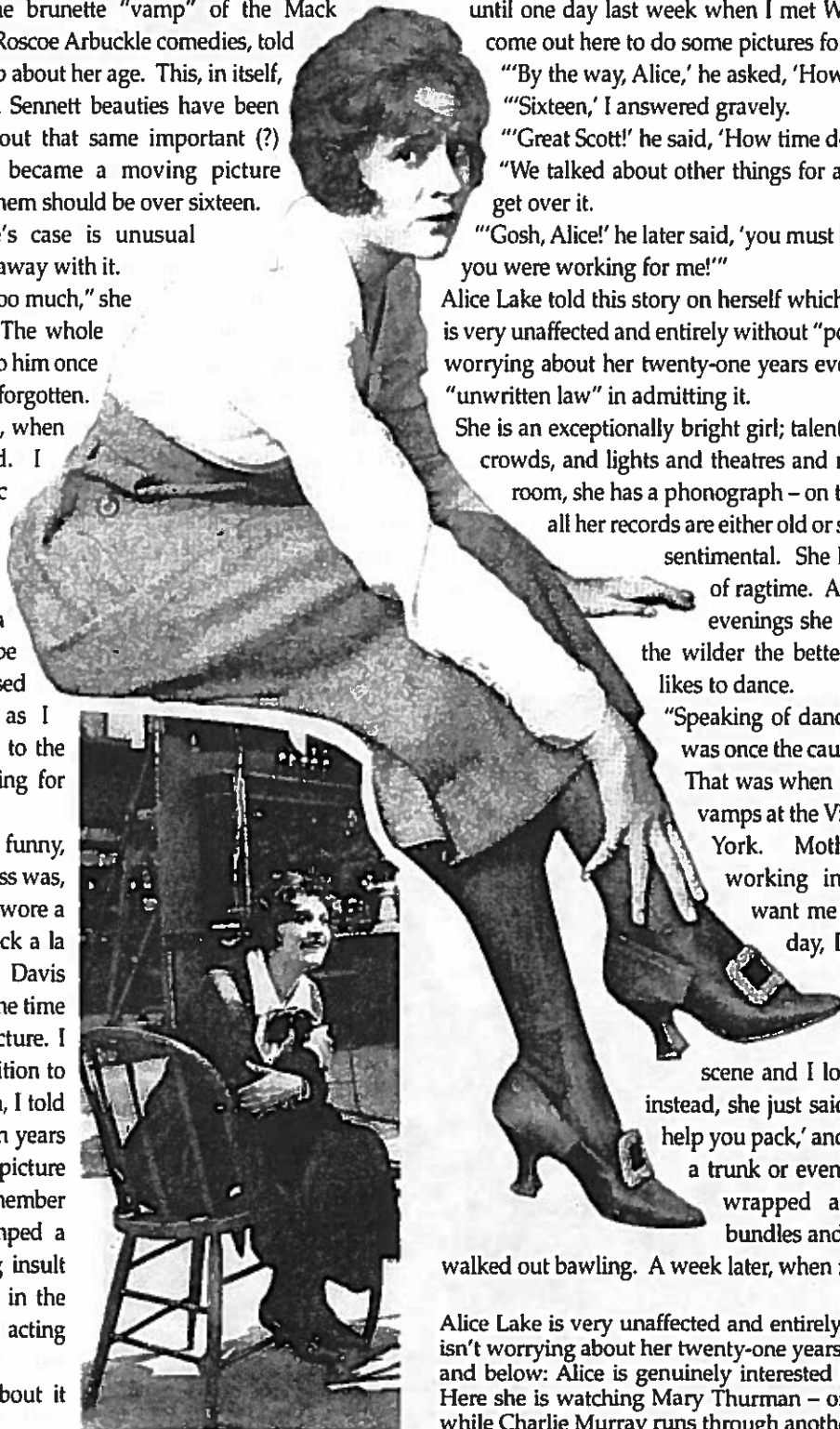
That was when I was doing these wild vamps at the Vitagraph studio in New York. Mother didn't mind my working in pictures but didn't want me to go to dances. One

day, I went to her and told her that I was going to leave home. I expected her to make a

scene and I loved the idea of it; but instead, she just said calmly, 'All right; I'll help you pack,' and she did! I didn't have a trunk or even a suitcase, so she just wrapped all my things up in bundles and handed them to me; I

walked out bawling. A week later, when my rent was up, I went

Alice Lake is very unaffected and entirely without pose, and she isn't worrying about her twenty-one years. She admits it. Across and below: Alice is genuinely interested in all moving pictures. Here she is watching Mary Thurman – only you can't see Mary while Charlie Murray runs through another scene in the back.



home. I had thought I was going to have a good time but I hadn't been to a single dance; I had just gone directly to my room from the studio and sat there and cried."

However, she won her point. From that time on she was allowed all the good times she wanted. Afterwards, she became a professional dancer working at the studio daytimes and dancing at the Waldorf Astoria two evenings a week.

One of the best stories she tells on herself is how, during a number in which she was supposed to be a statue come to life, she slipped and fell thus earning for herself the nickname of the "fallen idol."

In four years of work in "slapstick" Alice Lake has had but three accidents which were at all serious. One happened during the making of "Moonshiners," a recent Arbuckle comedy, when a horse she was trying to mount stepped on her foot (she is not a particularly good horsewoman). Fortunately she was standing on a sandy surface, so that no bones were broken, but she suffered with her foot for weeks afterward. Again, in "Her Nature Dance" she had her feet and ankles bitten by a dog which should have been somewhere else. This too, was painful, but owing to prompt attention, without serious results.

"The funniest looking accident we ever had," she said, "was when Roscoe Arbuckle was making 'The Bell Boy.' A crazy old elevator we were using fell to pieces and I was dangling in mid-air on the end of a rope. One of the boys was inside of what was left of the elevator and I was left whirling around in space while he was being rescued from the debris.

Of all her pictures, the one she likes the best is "Come Through" with Herbert Rawlinson. She liked Roscoe Arbuckle in "The Cook" but she said, "I was terrible in it."

She really is a "fan."



Alice, Al St. John, Buster Keaton and "Fatty" Arbuckle.

"I've noticed this about comedies," she remarked. "The gags that seem funniest at the studio, will often look dead on the screen, while something which hasn't made you smile on the set, will make you shriek with laughter when you see it in the picture!"

At this point a waiter interrupted to hand her a small piece of chicken and a note from a Mack Sennett director sitting over on the other side of the room. The note read: "Do you really think you are eating enough?"

"Look at that!" she exclaimed. "They're always making fun of me because I'm trying to put on a few pounds; I only weigh 110. Most of the folks at the studio have to diet in order to take it off, while I can eat anything I like. Let them laugh; I don't put on flesh without eating!"

Who ever heard of a moving picture "Vamp" trying to get fat?

Here was another tradition broken. She's a surprising young lady.



Alice, Charlie Lynn (aka Heine Conklin) and Ben Turpin in Sennett's-Paramount Comedy, *Cupid's Day Off*, 1919

Ben Turpin

THE FILMOGRAPHY

ESSANAY

The Essanay films of Ben Turpin have been the hardest to document and this work-in-progress represents the start of his earliest years in motion pictures. I recommend reading David Kiehn's *Broncho Billy and the Essanay Company*. All titles 1 reel or less unless noted.

An Awful Skate (7/27/07) G.M. Anderson
aka: The Hobo on Rollers

Mr. Inquisitive (8/24/07) G.M. Anderson

A Free Lunch (11/2/07) G.M. Anderson



Possibly a scene from *The Younger Brothers*

The Street Fakir (11/2/07) G.M. Anderson

The Younger Brothers (1908)

Oh, What Lungs! (7/1/08) G.M. Anderson

Breaking Into Society (9/9/08) G.M. Anderson

The Haunted Lounge (1/6/09) G.M. Anderson

The Neighbors Kids (1/6/09) G.M. Anderson

Tag Day (2/17/09) G.M. Anderson

Midnight Disturbance (3/24/09) G.M. Anderson

The Energetic Street Cleaner (3/24/09) G.M. Anderson

The Rubes and the Bunco Men (4/14/09) G.M. Anderson?

A Mexican's Gratitude (5/5/09) G.M. Anderson

Mr. Flip (5/12/09) G.M. Anderson?

The Sleeping Tonic (6/2/09) G.M. Anderson?

A Hustling Advertiser (6/16/09) G.M. Anderson

The New Cop (7/14/09) (unverified) G.M. Anderson?

A Case of Seltzer (7/28/09) G.M. Anderson?

A Case of Tomatoes (9/15/09) G.M. Anderson?

*Ben Gets a Duck and Is Ducked (1909)

Erroneous title perpetuated by G.M. (Broncho Billy) Anderson

After two years with Essanay, Turpin returns to the stage. He returns to the firm in 1914.

Fable of the Brash Drummer and the Nectarine (1914)

Dir & Scenario by George Ade; w/Wallace Beery, Beverly Bayne, Leo White, William Gillespie

Sweedie's Skate (1914)

Wallace Beery, Leo White, Ben Turpin, Charles Wright

Sweedie Springs a Surprise (1914)

Wallace Beery, Ben Turpin,

Sweedie Learns to Swim (10/12/14)

Wallace Beery, Ben Turpin, Leo White, Betty Brown

Sweedie at the Fair (1914)

Wallace Beery, Ben Turpin,

Sweedie and the Troublemaker (1914)

Wallace Beery, Ben Turpin,

Sweedie and the Lord (1914)

Wallace Beery, Ben Turpin,

Sweedie and the Double Exposure (1914)

Wallace Beery, Harry Dunkinson, Ben Turpin

She Landed a Big One (10/19/14)

Wallace Beery, Leo White, Robert Bolder, Harry Dunkinson

Madame Double X (1914)

Wallace Beery, Leo White, Robert Bolder, Ben Turpin

Golf Champion 'Chick' Evans Links with Sweedie (1914)

Chick Evans, Wallace Beery, Leo White, Ben Turpin, Charlotte Mineau, Ruth Hennessey

The Fickleness of Sweedie (1914)

Wallace Beery, Ben Turpin

The Clubman's Wager (1915) American/Mutual

Ben Turpin, William Bowman, William Morse, James Hamilton, Harry Devere, Herman Frank

His New Job (2/1/15) Charles Chaplin 2 reels

Charlie Chaplin, Leo White, Charlotte Mineau, Robert Bolder

A Night Out (1/15/15) Charles Chaplin 2 reels

Charlie Chaplin, Ben Turpin, Leo White, Edna Purviance, Bud Jamison,

The Champion (3/11/15) Charles Chaplin 2 reels
 Charlie Chaplin, Edna Purviance, Bud Jamison, Leo White,
 Ernest Van Pelt, Lloyd Bacon,
Two Bold, Bad Men (3/25/15)
 Ben Turpin, Leo White, Victor Potel, Harry Todd
Too Much Turkey (3/25/15)
 G.M. Anderson, Ben Turpin, Carrie Turpin, Ruth Saville
A Coat Tale (4/1/15)
 Margie Rieger, Victor Potel, Harry Todd, Snub Pollard
The Undertaker's Uncle (4/29/15)
 Victor Potel, Harry Todd, Margaret Joslin
How Slippery Slim Saw the Show (5/6/15) Roy Clements
 Victor Potel, Margaret Joslin, Harry Todd, Carrie Turpin
His Regeneration (5/7/15) G.M. Anderson
 G.M. Anderson, Marguerite Clayton, Lee Willard, Harry Todd,
 Charlie Chaplin, Lloyd Bacon, Bud Jamison, Snub Pollard
A Bunch of Matches (5/28/15)
 Robert McKenzie, Victor Potel, Snub Pollard
Sophie and the Fakir (6/3/15) Roy Clements
 Margaret Joslin, Victor Potel, Harry Todd
Others Started But Sophie Finished (7/22/15) R. Clements
 Margaret Joslin, Victor Potel, Harry Todd, Carrie Turpin



Snakeville's Twins with Vic Potel, Ben and Harry Todd
 Courtesy Museum of Modern Art/Film Stills Archive

Snakeville's Twins (7/29/15) Roy Clements
 Victor Potel, Margaret Joslin, Harry Todd
The Bell-Hop (8/12/15) Roy Clements
 Ben Turpin, Victor Potel, Robert McKenzie, Harry Todd
Broncho Billy Steps In (8/13/15) G.M. Anderson
 G.M. Anderson, Marguerite Clayton, Lee Willard, Lloyd Bacon
Versus Sledge Hammers (9/2/15) Roy Clements
 Margaret Joslin, Harry Todd, Victor Potel, Robert McKenzie
A Quiet Little Game (9/9/15)
 Harry Todd, Margaret Joslin, Lloyd Bacon, Robert McKenzie
Broncho Billy and the Card Shark (9/17/15) G.M. Anderson
 G.M. Anderson, Lee Willard, Lloyd Bacon, Harry Todd
Snakeville's Hen Medic (9/23/15) Roy Clements
 Margaret Joslin, Harry Todd, Victor Potel, Carrie Turpin
The Convict's Threat (9/28/15) G.M. Anderson 2 rls
 G.M. Anderson, Lee Willard, Marguerite Clayton, Harry Todd



The Wooing of Sophie with Ben, Harry Todd and Vic Potel
 Courtesy Museum of Modern Art/Film Stills Archive

When Snakeville Struck Oil (10/21/15) Roy Clements
 Harry Todd, Victor Potel, Margaret Joslin, Robert McKenzie
The Wooing of Sophie (1915)
 Margaret Joslin, Harry Todd, Victor Potel
The Night That Sophie Graduated (11/4/15) Roy Clements
 Margaret Joslin, Victor Potel, Harry Todd, Robert McKenzie
Too Much Turkey (11/9/15) G.M. Anderson
 G.M. Anderson, Ruth Saville, Carrie Turpin, Robert McKenzie
It Happened In Snakeville (11/25/15) Roy Clements
 Margaret Joslin, Harry Todd, Lloyd Bacon, Carrie Turpin
The Barber (*never released*)
 Ben Turpin, Lloyd Bacon, Carrie Turpin, Robert McKenzie
Broncho Billy's Love Affair (11/26/15) G.M. Anderson
 G.M. Anderson, Ruth Saville, Lee Willard, Harry Todd
The Merry Models (12/9/15) Wallace Beery?
 Margaret Joslin, Harry Todd, Carrie Turpin, Ruth Saville
The Escape of Broncho Billy (12/10/15) G.M. Anderson
 G.M. Anderson, Lee Willard, Ruth Saville, Lloyd Bacon
Snakeville's Champion (12/16/15) Wallace Beery?
 Lloyd Bacon, Margaret Joslin, Victor Potel, Harry Todd
A Christmas Revenge (12/18/15) G.M. Anderson 2 rls
 G.M. Anderson, Harry Todd, Marguerite Clayton, Ben Turpin
Two Hearts That Beat as Ten (1915)
 Wallace Beery, Betty Brown, Robert Bolder, Charlotte Mineau
Sweedie's Suicide (1915)
 Wallace Beery, Robert Bolder, Charlotte Mineau, Leo White
Sweedie's Hopeless Love (1915)
 Wallace Beery, Ben Turpin
Sweedie's Hero (1915)
 Wallace Beery, Ben Turpin, Leo White
Sweedie Learns to Ride (1915)
 Wallace Beery, Betty Brown, Ben Turpin
Sweedie Goes to College (1915)
 Wallace Beery, Gloria Swanson, Charlotte Mineau, Ben Turpin
Sweedie and Her Dog (1915)
 Wallace Beery, Betty Brown, Leo White, Ben Turpin
Love and Trouble (1915)
 Wallace Beery, Ben Turpin

Curiosity (1915)
 Robert Bolder, Ruth Hennessey, Leo White, Florida Kingsley
 A Bunch of Matches (1915)
 Harry Todd, Victor Potel, Ben Turpin
 Chaplin's Burlesque on Carmen (4/16/16) - 4 reels
 Charlie Chaplin, Edna Purviance, Wesley Ruggles, John Rand,
 Leo White, Larry Bowes, Ben Turpin
 A Safe Proposition (11/8/16) - Roy Clements
 Harry Todd, Victor Potel, Belle Mitchell. Held back released later.
 Some Bravery (11/22/16) Wallace Beery?
 Ben Turpin. Held back and released later.
 A Waiting Game (12/6/16) Wallace Beery? - 2 reels
 Ben Turpin, Harry Todd, Carrie Turpin, Ruth Saville.
 Taking the Count (12/20/16) Wallace Beery? - 2 reels
 Ben Turpin, Harry Todd, Leo White, Carrie Turpin, Lloyd Bacon
 The Essanay-Chaplin Revue of 1916 (1916)
 Chaplin shorts strung together to make a 5 reel feature
 Two Laughs (7/21/17) Wallace Beery & Roy Clements?
 2 reels with Ben Turpin, Robert McKenzie, Lloyd Bacon, Florence
 Cato, taken from two earlier Snakeville shorts
 Pete's Pants (7/28/17) Roy Clements?
 2 reels with Margaret Joslin, Victor Potel, Harry Todd
 Produced and taken from two earlier Snakeville shorts

VOGUE - One reel each unless noted

Hired and Fired (7/9/16) Jack Dillon
 re-re *The Leading Man* (1921)
 Paddy McQuire, Rena Rogers, Arthur Moon, Ed Laurie



Courtesy Collection of Sam Gill

Possibly a scene from *A Deep Sea Liar* with Paddy McQuire

A Deep Sea Liar (7/16/16) Jack Dillon
 re-re *The Landlubber* (1921)
 Paddy McQuire, Rena Rogers, Arthur Moon, Jack Gaines
 For Ten Thousand Bucks (7/23/16) Jack Dillon 2 reels
 Paddy McQuire, Gypsy Abbott, Arthur Moon, Nell Farrin
 Bungling Bill's Dress Suit (8/5/16) Jack Dillon (unverified)
 Paddy McQuire, Gypsy Abbott, Arthur Moon, Elsie Greeson
 Lost and Found (8/12/16) Rube Miller
 Paddy McQuire, Rube Miller, Lillian Hamilton
 Some Liars (8/31/16) Rube Miller
 Rube Miller, Gypsy Abbott, Eva Thatcher, Owen Evans
 The Stolen Booking (9/3/16) Rube Miller
 Rube Miller, Lillian Hamilton, Ed Laurie, Larry Bowes
 Doctoring a Leak (9/17/16) Rube Miller
 re-re *A Total Loss* (c1921)
 Rube Miller, Lillian Hamilton
 Poultry à la Mode (10/1/16) Rube Miller - 2 reels
 Rube Miller, Lillian Hamilton, Walter Rogers
 Ducking a Discord (10/15/16) Rube Miller - 2 reels
 Rube Miller, Lillian Hamilton
 He Died and He Didn't (10/29/16) Rube Miller - 2 reels
 Rube Miller, Lillian Hamilton
 Picture Pirates (11/12/16) Rube Miller - 2 reels
 Rube Miller, Lillian Hamilton, Rosie Rosee



National Nuts with Arthur Moon and Rena Rogers

National Nuts (6/28/16) Jack Dillon
 Paddy McQuire, Rena Rogers, Arthur Moon
 Nailing on the Lid (1916) Jack Dillon
 Rena Rogers, Paddy McQuire, Arthur Moon, Jack Gaines
 His Blowout (6/11/16) Jack Dillon
 re-re *The Plumber* (c1921)
 Paddy McQuire, Rena Rogers, Arthur Moon
 When Papa Died (6/16) Jack Dillon
 Paddy McQuire, Rena Rogers
 Delinquent Bridegrooms (6/18/16) Dir?
 Paddy McQuire, Rena Rogers, Arthur Moon, Ed Laurie
 The Iron Mitt (6/25/16) Jack Dillon
 Paddy McQuire, Rena Rogers, Arthur Moon, Jack Gaines
 Just for a Kid (7/2/16) Jack Dillon
 Paddy McQuire, Rena Rogers, Arthur Moon, Jack Gaines



Ben rescues a girl from drowning in *Ducking A Discard*

The Wicked City (12/3/16) Rube Miller - 2 rls
Paddy McQuire, Gypsy Abbott, Margaret Templeton, Arthur Moon

Shot in the Fracas (12/10/16) Rube Miller - 2 rls
Paddy McQuire, Margaret Templeton, Gypsy Abbott

Jealous Jolts (12/31/16) Rube Miller - 2 rls
Paddy McQuire, Gypsy Abbott

A Circus Cyclone (1/12/17) Rube Miller - 2 rls
Gypsy Abbott, Paddy McQuire, Arthur Moon

A Studio Stampede (3/24/17) Robin Williamson - 2 rls
re-re *Out of Control* (c1921)
Gypsy Abbott, Ed Laurie, Arthur Currier

The Butcher's Nightmare (2/25/17) Robin Williamson - 2 rls
re-re *Ben's Wild Dream* (c1921)
Gypsy Abbott, Ed Laurie, Arthur Moon, Margaret Templeton

The Musical Marvel (2/11/17) Robin Williamson - 2 rls
re-re *Some Jazz Baby* (c1921)
Gypsy Abbott, Ed Laurie, Arthur Moon
Frightened Flirts (1917) possible work title for another release
Masked Mirth (4/21/17) Robin Williamson - 2 rls
Lillian Hamilton, Ed Laurie, Eugene Shaw, Margaret Templeton
His Bogus Boast (3/10/17) Robin Williamson - 2 rls
re-re *A Cheerful Liar* (c1921)
Ed Laurie, Gypsy Abbott, Arthur Moon
He Looked Crooked (4/7/17) Robin Williamson - 2 rls
re-re *Why Ben Bolted* (c1921)
Gypsy Abbott, Ed Laurie, Arthur Currier
Bucking the Tiger (5/5/17) Robin Williamson - 2 rls
Ed Laurie, Lillian Hamilton, Arthur Currier, Margaret Templeton



With Ed Laurie, Margaret Templeton and Lillian Hamilton in *Bucking the Tiger*.
Courtesy Collection of Sam Gill



Caught in the End
(5/19/17) - 2 reels
Robin Williamson
Lillian Hamilton, Ed Laurie,
Arthur Currier, Margaret
Templeton

Ben Turpin now joins
Mack Sennett's Keystone.

Between scenes at Vogue with
Ben surrounded by Paddy
McQuire, Rube Miller, Arthur
Currier, Lawrence Bowes,
Lillian Hamilton, Ed Laurie
and several other unidentified
cast and crew members.

Courtesy Collection
of Sam Gill.

MACK SENNETT – two reels each unless noted

Triangle-Keystone:

Oriental Love (1917) (unverified) Walter Wright
 Ora Carew, Joseph Belmont, Joseph Callahan, Nick Cogley
 Cactus Nell (1917) (unverified)
 Polly Moran, Wallace Beery,
 Sole Mates (1917) Herman Raymaker - one reel
 Florence Clarke, Vivian Edwards, Alfred Gronell
 A Clever Dummy (1917) Herman Raymaker
 Claire Anderson, James Delano, James Donnelly, Juanita Hansen,
 Chester Conklin, Wallace Beery, Joseph Belmont, Eva Thatcher
 Lost – A Cook (1917) Fred Fishback?
 Mack Swain, Ethel Teare, Cliff Bowes, Joey Jacobs, Mal St. Clair
 The Pawnbroker's Heart (1917) Eddie Cline
 Chester Conklin, Glen Cavender, Caroline Rankin,

Paramount-Sennett: unless noted

A Bedroom Blunder (10/7/17) Eddie Cline
 Charlie Murray, Mary Thurman, Wayland Trask, Eva Thatcher
 Roping Her Romeo (10/21/17) Fred Fishback
 Polly Moran, Slim Summerville, Ethel Teare, Eva Thatcher
 Are Waitresses Safe? (11/18/17) Victor Heerman
 Louise Fazenda, Slim Summerville, Glen Cavender
 Taming Target Center (12/30/17) William S. Campbell
 Polly Moran, Gonda Durand, Tom Kennedy
 Sheriff Nell's Tussle (2/24/18) William S. Campbell
 Polly Moran, Billy Armstrong, Gonda Durand, Frank J. Coleman
 Saucy Madeline (4/21/18) F. Richard Jones
 Polly Moran, Charles Lynn, Jack Cooper, Frank J. Coleman
 His Smothered Love (5/5/18) Eddie Cline
 Chester Conklin, Harry Gribbon, Marie Prevost, Jack Cooper
 The Battle Royal (5/19/18) F. Richard Jones
 Polly Moran, Charles Lynn, Wayland Trask, Fanny Kelly
 Love Loops the Loop (6/2/18) Walter Wright
 Charlie Murray, Mary Thurman, Wayland Trask, Harry Booker
 Two Tough Tenderfeet (6/16/18) F. Richard Jones
 Polly Moran, Chas Lynn, Bert Roach, Laura LaVarnie, Hank Mann



Sheriff Polly Moran and Hank Mann seated next to *Two Tough Tenderfeet*, Ben and Charlie Lynn (aka Heine Conklin).



Louise Fazenda nags Chester Conklin for a bond in *It's A Cinch*. Ben and Charlie Conklin on the right.

She Loved Him Plenty (8/11/18) F. Richard Jones
 Charles Lynn, Polly Moran, Marie Prevost, Edgar Kennedy
 It's A Cinch (c9/1918 Liberty Loan Special) Dir? - 1 rl
 Louise Fazenda, Ford Sterling, Chester Conklin, Charlie Lynn
 Hide and Seek, Detectives (12/15/18) Eddie Cline
 Charles Lynn, Marie Prevost, Tom Kennedy, Gene Rogers
 Whose Little Wife Are You? (11/17/18) Eddie Cline
 Charlie Murray, Eva Thatcher, Joseph Belmont, Alice Lake
 Sleuths! (9/22/19) F. Richard Jones
 Charlie Lynn, Marie Prevost, Tom Kennedy, Chester Conklin
 Cupid's Day Off (1/12/19) Eddie Cline
 Charlie Lynn, Alice Lake, Tom Kennedy, Eva Thatcher
 No Mother to Guide Him (6/8/19) Erle Kenton & Mal St. Clair
 Charlie Lynn, Myrtle Lind, Baldy Belmont, Isabelle Keep
 East Lynne with Variations (2/23/19) Eddie Cline
 Charlie Lynn, Marie Prevost, Tom Kennedy, Bobby Dunn
 The Foolish Age (4/13/19) F. Richard Jones
 Louise Fazenda, Chester Conklin, James Finlayson, Phyllis Haver
 When Love Is Blind (5/11/19) Eddie Cline
 Charlie Lynn, Marie Prevost, Phyllis Haver, Erle C. Kenton
 Love's False Faces (5/25/19) F. Richard Jones
 Chester Conklin, Marie Prevost, James Finlayson, Charlotte Mineau
 Trying to Get Along (7/6/19) F. Richard Jones
 Charlie Murray, Charlotte Mineau, Kalla Pasha, Jim Finlayson
 Yankee Doodle in Berlin (7/28/19) F. Richard Jones 5 reels
 Bothwell Browne, Ford Sterling, Marie Prevost, Mal St. Clair,
 Bert Roach, Charlie Murray, Chester Conklin, Edgar Kennedy,
 Kalla Pasha, Frank Hayes, Joseph Belmont, Eva Thatcher, Fanny
 Kelly, James Finlayson, Bobby Dunn, Wayland Trask
 Treating 'em Rough (8/3/19) Fred Jackman
 Louise Fazenda, Baldy Belmont, Pat Kelly, Edgar Kennedy
 The Dentist (8/17/19) F. Richard Jones
 Charlie Murray, Marie Prevost, James Finlayson, Fanny Kelly
 Uncle Tom Without a Cabin (8/31/19) Ray Hunt
 Charlie Lynn, Marie Prevost, Eva Thatcher, Ford Sterling
 Salome vs. Shenandoah (10/26/19) Erle Kenton & Ray Grey
 Charlie Lynn, Phyllis Haver, Charlie Murray, Marie Prevost



Ben makes a surprise appearance in Charlie Murray's *The Dentist*, and, just as quick, he's taken away to the nut house.

The Speak Easy (12/21/19) F. Richard Jones
Charlie Murray, Fanny Kelly, Marie Prevost, Garry Odell

The Star Boarder (1/4/20) James Davis
Louise Fazenda, Baldy Belmont, Bert Roach, Harriet Hammond

Down on the Farm (4/25/20) 5 reels Erle Kenton & Ray Grey
for United Artists w/Louise Fazenda, Harry Gribbon, James
Finlayson, Bert Roach, Marie Prevost, Billy Armstrong, John
Henry, Jr.

Married Life (6/15/20) 5 rls E. Kenton, R. Morris & R. Griffith
for First National w/Phyllis Haver, James Finlayson, Heinie
Conklin, Ford Sterling, Charlotte Mineau, Kalla Pasha, Charlie
Murray, Louise Fazenda

You Wouldn't Believe It! (6/27/20) (unverified) Erle Kenton
Heinie Conklin, Marie Prevost, Bert Roach, James Finlayson

The Quack Doctor (7/4/20) George Gray & Billy Bevan
Louise Fazenda, Billy Bevan, Gordon Lewis, Gladys Ballard,
Dave Anderson, Kalla Pasha, Billy Armstrong, John Henry Jr.

A Small Town Idol (2/20/21) 6 reels Erle C. Kenton
for First National w/Phyllis Haver, Marie Prevost, Charlie
Murray, James Finlayson, Dot Farley, Bert Roach, Billy Bevan,
George O'Hara, Lige Conley, Kalla Pasha, Eddie Gribbon, Heinie
Conklin, Al Cooke, Fanny Kelly, Pat Kelly, Andy Clyde, Gordon
Lewis, John Rand

She Sighed by the Seaside (5/22/21) Erle C. Kenton
for First National w/Marie Prevost, James Finlayson, Heinie
Conklin, Bert Roach

Home Talent (6/19/21) 5 reels Mack Sennett for First National
w/Phyllis Haver, Charles Murray, James Finlayson, Dot Farley,
Eddie Gribbon, Kalla Pasha, Kathryn McGuire, Harriet Hammond

First National - two reels each unless noted

Love's Outcast (7/3/21) Raymond Griffith
Dot Farley, Kathryn McGuire, James Finlayson, Billy Bevan

Love and Doughnuts (11/21) Roy Del Ruth
Phyllis Haver, Billy Bevan, Mildred June, Kewpie Morgan

Molly O' (12/1/21) 6 reels F. R. Jones (uncredited/unverified)
Mabel Normand, George Nichols, Anna Hernandez, Albert
Hackett, Jack Mulhall, Jacqueline Logan, Ben Deeley

Turpin made a few surprise appearances in the following Screen



Between scenes, Ben clowns with director/production manager, F. Richard Jones in the Sennett cafeteria

Snapshots one-reelers in 1921/22:

Screen Snapshots #10

Screen Snapshots #11

Screen Snapshots #13F

Bright Eyes (1/9/22) Mal St. Clair and Roy Del Ruth
Phyllis Haver, Billy Bevan, Harriet Hammond, Dot Farley, Bud
Ross, George O'Hara, Gordon Lewis, Kalla Pasha

Step Forward (4/13/22) Gus Meins
Phyllis Haver, Heinie Conklin, Kewpie Morgan, George Nichols,
Jack Richardson, Dorothy Vernon, Andy Clyde, Kalla Pasha

Home Made Movies (1922) Ray Grey & Gus Meins
Phyllis Haver, Dot Farley, James Finlayson, George Cooper

Hollywood (1923) Paramount James Cruze 8 reels
(Turpin cameo)

The Shriek of Araby (4/24/23) Allied Prod. Dick Jones 5 rls
Kathryn McGuire, Ray Grey, George Cooper, Louis Fronde,
Charles Stevenson, Dick Sutherland, Walter Perry

Pathe - Two reels each

Where's My Wandering Boy This Evening? (7/8/23)
J.A. Waldron; w/Pricilla Bonner, Dot Farley, James Finlayson,
Madeline Hurlock, Billy Armstrong, Wheeler Dryden, Fanny
Kelly, Pat Kelly

Pitfalls of a Big City (9/2/23) John A. Waldron
Pricilla Bonner, Dot Farley, Madeline Hurlock, Jim Finlayson

Asleep at the Switch (10/14/23) Roy Del Ruth
Kewpie Morgan, Madeline Hurlock, Bud Ross, Billy Armstrong

The Dare-Devil (11/25/23) Del Lord
Irene Lentz, Harry Gribbon, Jack Richardson, Kewpie Morgan,
Madeline Hurlock, Arthur Rowlands

Ten Dollars or Ten Days (1/6/24) Del Lord
Irene Lentz, Harry Gribbon, Bud Ross, Louise Carver, Spencer
Bell, Fred Spencer, Silas Wilcox, Billy Gilbert

The Hollywood Kid (3/30/24) Roy Del Ruth
Jackie Lucas, Charlie Murray, Louise Carver, Vernon Dent, Andy
Clyde, Jack Cooper, Madeline Hurlock, Bud Ross

Yukon Jake (6/8/24) Del Lord
Natalie Kingston, Kalla Pasha, Jack Richardson, Bud Ross, Eli
Stanton, Thelma Hill,



Ben, Del Lord, Kalla Pasha, Natalie Kingston, Jack Richardson with crew in Truckee, CA for outdoor scenes in *Yukon Jake*

Romeo and Juliet (8/3/24) Reggie Morris & Harry Sweet
Alice Day, Natalie Kingston, Vernon Dent, Jack Curtis, Billy Bevan, Andy Clyde, Sunshine Hart, Dot Farley

Three Foolish Weeks (9/14/24) Ed Kennedy & Reggie Morris
Madeline Hurlock, Christian J. Frank, William Lowery, Judy King, Eli Stanton, Fanny Kelly, Tiny Ward

The Reel Virginian (10/26/24) Reggie Morris & Ed Kennedy
Alice Day, Christian J. Frank, Sam Allen, Fred KoVert

The Wild Goose Chaser (1/18/25) Lloyd Bacon
Trilby Clark, Jack Cooper, Leo Sulky, Eugenia Gilbert,

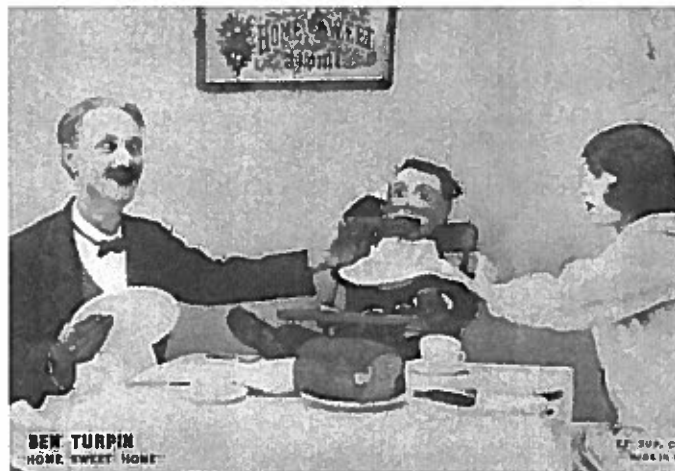
A Raspberry Romance (3/1/25) Lloyd Bacon
Blanche Payson, Jack Cooper, Madeline Hurlock, Leo Sulky, Thelma Parr, Pete the Pup, Barney Hellum, William McCall,

The Marriage Circus (4/12/25) Reggie Morris & Ed Kennedy
Madeline Hurlock, Louise Carver, Sunshine Hart,

About the time of the release of *The Marriage Circus*, Turpin announces his retirement. He however is soon back to work freelancing everywhere but Sennett.

Hogan's Alley (1925) Roy Del Ruth Warner Brothers 7 reels
Monte Blue, Patsy Ruth Miller, Willard Louis, Louise Fazenda

During his "retirement", Turpin made at least 3 quickie appearances for the Exhibit Supply Company of Chicago for use in their muto-scope machines:



Courtesy of Jim Kerkhoff

Knocked for a Row
Home Sweet Home
Shoe Shine Shop

Steel Preferred (12/14/26) James P. Hogan
Metropolitan Pictures/Producers Distributing Corp. 7 reels
Vera Reynolds, William Boyd, Charlie Murray, Hobart Bosworth

Turpin returns to Sennett:

When a Man's a Prince (8/15/26) Eddie Cline
Madeline Hurlock, Blanche Payson, Danny O'Shea, Dave Morris, George Gray, Bud Ross, Sunshine Hart,

A Prodigal Bridegroom (9/26/26) Lloyd Bacon
Madeline Hurlock, Andy Clyde, Thelma Hill, Louise Carver

A Harem Knight (11/7/26) Gil Pratt
Madeline Hurlock, Danny O'Shea, Andy Clyde, Marvin Loback, Dave Morris, Arthur Rowlands

A Blonde's Revenge (12/19/26) Del Lord?
Ruth Taylor, Vernon Dent, Johnny Burke, Alice Belcher, Barbara Tennant, Barney Hellum, Irving Bacon, Mary Ann Jackson

The Bull Fighter (11/27/27) (unverified) Earl Rodney
Eddie Quillan, Billy Bevan, Madeline Hurlock, Andy Clyde

A Hollywood Hero (12/30/26) Harry Edwards
Alma Bennett, Bud Jamison, Irving Bacon

Broke in China (4/24/27) Eddie Cline
Ruth Taylor, Louise Carver, Alice Belcher, William McCall, Dave Morris, Andy Clyde, Joe Young,

The Pride of Pikeville (6/5/27) Alf Goulding
Thelma Hill, Andy Clyde, Vernon Dent

The Jolly Jilter (3/13/27) Eddie Cline?
Madeline Hurlock, Sunshine Hart, Alma Bennett, Billy Gilbert,

Love's Languid Lure (8/28/27) Lige Conley
Peggy Montgomery, Jack Cooper, Irving Bacon, William McCall

Daddyboy (10/23/27) Harry Edwards
Alma Bennett, Johnny Burke, Alice Ward, Ruth Taylor

Turpin returns to his freelance career, in film and on stage:

A Woman's Way (1928)* (unverified)

The College Hero (10/9/27) Walter Lang
Columbia Pictures 6 reels
Bobby Agnew, Pauline Garon, Rex Lease, Churchill Ross, Joan Standing, Charles Paddock

The Wife's Relations (1/13/28) Maurice Marshall
Columbia Pictures 6 reels
Shirley Mason, Gaston Glass, Armand Kaliz, Flora Finch, Maurice Ryan, James Harrison, Lionel Belmore

Weiss Brothers-Artclass – 10 two reel comedies

The Eyes Have It (1928) Leslie Goodwins
Helen Gilmore,

Idle Eyes (1928)
Alice Belcher, William McCall, Leo White, Bud Ross,

Seein' Things (1928)
Molly Malone, Alice Belcher, Joe Young

Taking the Count (1928-9) Jess Robbins
Addie McPhail, Leo White, Joe Bonner

Why Babies Leave Home (c1929) Jess Robbins

Two Lonely Knights (c1929) C. Dillon

She Said No (c1929)
Addie McPhail,

Holding His Own (c1929)

The Cock-Eyed Family (c1929)

Vera Lynn, Billy Barty, Sherman Bailey, Arthur Rowlands

The Cock-Eyed Hero (c1929)

Josephine Borio,

The Hollywood Dressmaker (1929)* (unverified)

Turpin returns to various freelance roles:

Show of Shows (1929) Warner Bros. John G. Adolphi
Frank Fay, Lloyd Hamilton, Bert Roach, Heine Conklin, Lupino Lane, Lee Moran,

The Love Parade (1929) Paramount Ernst Lubitsch
Maurice Chevalier, Jeanette MacDonald, Lupino Lane,

The Voice of Hollywood #8 (1930) Tec-Art 1 reel
BT as announcer; Mickey Rooney, Madge Bellamy, Myrna Loy

Swing High (1930) Pathe Joseph Santley
Dorothy Burgess, Chester Conklin, Stepin Fetchit,

A Hollywood Theme Song (1930) Educational Wm. Beaudine
Harry Gribbon, Patsy O'Leary, Heine Conklin

Cracked Nuts (1931) RKO Eddie Cline
Bert Wheeler and Robert Woolsey, Boris Karloff, Stanley Fields,

Our Wife (1931) MGM James Horne
Stan Laurel and Oliver Hardy, Babe London, James Finlayson,
Charlie Rogers, Blanche Payson

Movie Town (1931) (uncredited) Educational Mack Sennett
Marjorie Beebe, Mack Sennett

Ambassador Bill (1931) 20th Century-Fox
Will Rogers,

Make Me a Star (1932) Paramount William Beaudine
Stuart Erwin, Joan Blondell, ZaSu Pitts,

Million Dollar Legs (1932) Paramount Eddie Cline
W.C. Fields, Andy Clyde,

Hypnotized (1932) (unverified) Sono Art-World Wide Pictures

Lighthouse Love (1932) Paramount Babe Stafford
Mack Swain, Dorothy Granger, Franklin Pangborn

Hollywood on Parade (1932)
Ted Healy and His Stooges, Polly Moran, Rudy Vallee

Law of the Wild (1934) Mascot Serial in 12-2 reel chapters
Bob Custer, Rin-Tin-Tin, Jr., Rex, Lucille Brown, Rychard Cramer

Bring 'Em Back a Lie (1935) Universal Alf Goulding
Sterling Holloway,

Starlit Days at the Lido (1935) MGM Lewis Lewyn
Mickey Rooney, Buster Crabbe, Boris Karloff

Keystone Hotel (1935) Warner Bros. Ralph Staub
Ford Sterling, Chester Conklin, Marie Prevost, Hank Mann, Bert Roach, Vivien Oakland, Jack Duffy,

Cinema Circus (1937) MGM Lewis Lewyn
Lee Tracy, Charlie Murray, Chester Conklin, Hank Mann

Hollywood Cavalcade (1939) 20th Century-Fox
Irving Cummings & Mal St. Clair

Alice Faye, Don Ameche, Buster Keaton, Stu Erwin

Saps at Sea (1940) United Artists Gordon Douglas
Stan Laurel, Oliver Hardy, James Finlayson, Rychard Cramer

Unidentified Warner Brothers Essanay re-release titles:

Boggie's Vacation (1920)

Countess Boggie (1920)

Compilation Footage:

Any Day in Hollywood (1935)

Happy Times and Jolly Moments (1943)

Screen Snapshots No. 8: Looking Back (1946)

Down Memory Lane (1949)

Fifty Years Before Your Eyes (1950)

Memories of Famous Hollywood Comedians (1952)

The Golden Age of Comedy (1957)

When Comedy Was King (1960)

Days of Thrills and Laughter (1961)

The Funniest Man in the World (1969)

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My thanks to all whose help made this Ben Turpin biography/filmography possible: David Kiehn, Sam Gill, Cole Johnson, Mark Johnson, Rob Farr, Joe Moore, Brent Walker, Robert Birchard, Steve Massa, John Carpenter, Jim Kerkhoff, Claudia Sassen, Elif Rongen, Richard Scheckman, Randy Miller, the late Madeline Hurlock, the late Walter Lantz, the late Eddie Quillan, the late Hal Haig Prieste, Museum of Modern Art/Film Stills Archive, William Thomas Sherman, Marilyn Slater, American Heritage Center, University of Wyoming, Larry Baumhor, Paul Kassig, as well as others whom time has caused me to forget (I'm sorry!). Thanks to everyone.

Courtesy Collection of Sam Gill

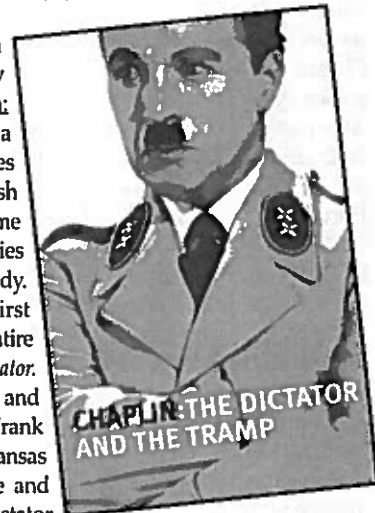


WHAT'S NEW –

Hello friends. Here's a variety of things you should be aware about...

GRIFFITHIANA the Journal of Film History, published by La Cineteca del Friuli, devoted to the study of silent cinema and classic animation, has recently released its issue 73/74. In this issue our own, –the busy–, Steve Massa has penned *Alice Howell & Gale Henry, Queens of Eccentric Comedy* along with filmographies of both Howell and Henry. Highly Recommended Reading! Also in this issue, Francesco Ballo's *Notes on Buster Keaton's HARD LUCK* and other great stuff! For more information go to the Cineteca's website at: <http://www.cinetecadelfriuli.org/gcm/>

Good friend Hooman Mehran along with Frank Scheide's new Chaplin publication, Chaplin: The Dictator and the Tramp is a collection of essays about Charles Chaplin, published by the British Film Institute and written by some of the world's leading authorities on Chaplin and early film comedy. The primary focus of the first volume is Chaplin's 1940 film satire on Nazi Germany, *The Great Dictator*. The essays have been assembled and edited by Associate Professor Frank Scheide of the University of Arkansas and Hooman Mehran. Scheide and Mehran intend Chaplin: The Dictator and the Tramp to be the first in a series of paperback volumes that will offer in-depth analysis and research on Chaplin, his films, his contemporaries and his times.



Contents:

Dan Kamin 'Who is This Man?'

Sanjeev Verma *The Tramp as Dictator*

Frank Scheide *An Awakened 'Rip Van Winkle'?*

Hooman Mehran *Second Thoughts and Chaplin on the Cutting Edge*

Robert Farr *The Gala Broadcast*

Glenn Mitchell *The Tramp and the Dictator Reviewed*

Kevin Brownlow *The Making of The Tramp and the Dictator*

Al Hirschfeld *Recollections of Chaplin*

Ono Hiroyuki *From Chaplin to Kabuki*

Steve Massa *Billie Ritchie: The Man from Nowhere*

Bo Berglund *Emma Clifton in the Chaplin Keystone*

For more information go to www.chaplinreview.com or the Univ. of California Press at:

<http://www.ucpress.edu/books/bfi/pages/PRODO497.html>

SLAPSTICK SYMPOSIUM! – CHARLEY CHASE, HAROLD LLOYD, AND STAN LAUREL.

Kino on Video is proud to release SLAPSTICK SYMPOSIUM, a collection of five DVD titles presenting 29 rare short-film comedies and two feature-length motion pictures from silent comedians Stan Laurel, Harold Lloyd, Charley Chase, and the Oliver Hardy / Laurel famed duo. Made possible by an unprecedented collaboration between Kino on Video and LOBSTER FILMS (www.lobsterfilms.com), the leading film restoration company in Europe, SLAPSTICK SYMPOSIUM showcases both Kino on

Video and Lobster's commitment to collecting the best available film materials and employing state-of-the-art transfer technology to create standard setting DVD masters.

All five DVD titles from this series will prebook on June 22nd, 2004, and will be available to the general public on July 20th, 2004. The CHARLEY CHASE and HAROLD LLOYD DVDs will each sell for \$29.95, while the two-disc STAN LAUREL DVD SET will be priced at \$34.95. The DVDs for FLYING DEUCES and Kino's three-hour collection of Buster Keaton extras and lesser-known works, KEATON PLUS, are priced at \$24.95 each.

Kicking off the SLAPSTICK SYMPOSIUM with a bang of previously unreleased and impeccable looking materials, Kino on Video will release a two-disc STAN LAUREL DVD SET (1923-1925) with 16 short films starring silent legend Stan Laurel before he became part of the most recognized comedy duo in the history of cinema. Collecting the best moments of his eight-year solo career, the STAN LAUREL DVD SET revives the understated talent of a man who competed with Charlie Chaplin and Buster Keaton for the spot of silent-comedy master in the golden age of silent cinema – the 1920s.

Also part of this series is the Laurel and Hardy feature film FLYING DEUCES (1939), now available in a newly re-mastered DVD. With some of Laurel and Hardy's most cherished screen moments, like the "Shine on Harvest Moon" sequence where a high-pitched Laurel accompanies Oliver Hardy in an embarrassingly earnest performance, FLYING DEUCES can be finally appreciated in its pristine B&W look, as it was originally screened in the early 1940s. This newly produced DVD also brings as special features two rare short films from the Laurel and Hardy duo: THE TREE IN A TEST TUBE (1943) and THE STOLEN JOOLS (1931).

The third all-new presentation at Kino's SLAPSTICK SYMPOSIUM is a HAROLD LLOYD DVD collecting seven of Lloyd's most famous short films, such as NUMBER, PLEASE? (1920) and JUST NEIGHBORS (1919). Moving into his early feature-film period, this all-new DVD also brings the rarely seen GRANDMA'S BOY (1922), a tale about a spoiled youngster and his untamed fear of life. Briefly known as the personification of optimism and persistence, Lloyd ascended to stardom by drawing laughter from a positive and hard-working screen character—unlike the sad and incompetent personas developed by Buster Keaton and Charlie Chaplin. Associated since his early days with producing genius Hal Roach, Harold Lloyd made more money – and starred in more films – than Keaton and Chaplin in the 1920s.

Completing the SLAPSTICK SYMPOSIUM is the newly produced CHARLEY CHASE DVD, with six short films from this Baltimore-born comedian. Having worked in front and behind the cameras, Charley Chase became famous for starring in comedies populated with surreal-like misunderstandings, usually originating from mundane day-to-day situations. Known as the master of the comedy of embarrassment, Chase made over 45 films with director Leo McCarey (THE AWFUL TRUTH) – and created one of Hollywood's most fruitful collaborations. Charley Chase's frivolous and nonchalant mannerisms, as well as his good looks, made him one of the most seductive silent-comedy heroes of the 20s. Chase almost always ended up with the girl, even if the narrative invariably mutated from mundane into insane in the first five minutes of action.

THE STAN LAUREL COLLECTION DVD SET (1923 - 1925) – 2 DISCS –

Before teaming up with Oliver Hardy, Stan Laurel was one of the most important Hollywood comics of his time, competing with the likes of Charlie Chaplin and Buster Keaton. Having been Chaplin's understudy and roommate, Laurel spent most of the 1910s avoiding actual demands to become a Chaplin lookalike. It was only in the 1920s that Stan Laurel became established enough to capture the attention of producer Hal Roach and compete on equal terms with his mentor. The rare 16 short

films (1923-1925) in this all-new DVD were finally restored to their original versions. All shot between 1923 and 1925, these films are a historic proof of Laurel's slapstick genius and a remarkable showcase of the intense work which allowed Lloyd to stand out in a time of great competition among hundreds of hopeful slapstick stars.

From the parodies of popular films from the 1920s ("Roughest Africa," "The Soilers") to the hilarious social satires ("Frozen Hearts," "Short Kilts") or the familial ones ("Mother's Joy," "Yes, Yes, Nanette") and ending with real jewels of silent comedy ("Oranges and Lemons," "Postage Due"), this British-born comedian charms, thanks to his understanding of storytelling and his irresistible humor. These 16 short films are gathered on DVD for the first time thanks to the help of collectors and film archives from around the world. *Roughest Africa* (1923): During an expedition in Africa, Stan is confronted by wild animals for the camera of a documentary filmmaker. *The Soilers* (1923): Canister (Laurel), a mine owner in Alaska, would give his life to get his confiscated goods/property back. *Mother's Joy* (1924): An old man asks a lawyer to find his missing daughter and grandson who turns out to be a very extravagant young man. *Postage Due* (1924): Willy Worst (Laurel) turns a local post-office upside-down just by trying to send a letter. *The Sleuth* (1925): Stan is a detective who essentially relies on different costumes to successfully complete his investigations. *Yes, Yes, Nanette* (1925): Nanette comes home to introduce her husband to her family. Nanette's ex-fiance

(Oliver Hardy) takes advantage of the situation to make a comeback in her life. And the following titles: *Oranges and Lemons* (1923), *Frozen Hearts* (1923), *Near Dublin* (1924), *Zeb Vs Paprika* (1924), *Short Kilts* (1924), *West of Hot Dog* (1924), *The Snow Hawk* (1925), *Navy Blue Days* (1925), *Dr. Pyckle and Mr. Pryde* (1925), *Half a Man* (1925).

STAN LAUREL DVD SET - 2 DISCS

UPC (DVD) # 38329-03652-2 SRP \$34.95

THE HAROLD LLOYD COLLECTION DVD (1919-1922)

A standout contributor to the art of silent film comedy, Harold Lloyd (1893-1971) offers new generations a body of film work that is as fresh and entertaining as in its day. His roots were simple – born in rural Nebraska, product of a broken home, and initially destined for the legitimate stage – yet by the 1920s, Lloyd was both at the box office and in the polls, the most popular comic actor in the world.

His appeal was simple: through his Glass Character, which formed the basis of roles from 1917-1947, Lloyd was able to reach audiences as no contemporary could. He is regarded as the man who most greatly influenced eyeglass-wearing in America, and this single facet of Lloyd inspired youth worldwide. His screen normalcy – in look and demeanor – allowed moviegoers to relate to the Glass Character no matter how rich, poor, cowardly or flip he was. Included in this Kino collection are the feature *Grandma's Boy* (1922), plus the shorts *Bumping Into Broadway* (1919), *An Eastern Westerner* (1920), *His Royal Slyness* (1921), *Just Neighbors* (1919), *I Do* (1918), and *Number Please* (1920).

Grandma's Boy - 1922 One of Lloyd's personal favorites of his films, is a beautiful tale of self-discovery, with a bounty of comic overtones. Sonny is a self-professed coward, who balks at the sight of the town tramp (Dick Sutherland). Armed with a lucky charm given to him by his grandmother (Anna Townsend), he defeats the tramp and the town bully (Charles Stevenson), learning a very valuable lesson about himself in the process. And among the many short films are: *Bumping Into Broadway* – 1919; Harold Lloyd's first Glass Character two-reeler, *Bumping Into Broadway* stars Lloyd and Daniels as theatrical hopefuls – he as a playwright, she as a chorus girl. The action is fierce, as Harold attempts to save Bebe from a wicked society chap, and gets into lots of trouble in the process. Look for Our Gang favorite Gus Leonard in a most unique cameo: as a love-starved woman! *An Eastern Westerner* – 1920 Rural comedy abounds in this romp, as young upstart Harold is shipped to his uncle's ranch out West. There, he meets Mildred, assists her in staving off the unwanted

affections of rogue Young, and after a wild altercation with a gang of bandits, single-handedly saves the town from the Masked Angels. *His Royal Slynness* – 1920 A special opportunity to see the Lloyd brothers – Harold and Gaylord – work together. Harold, a book agent, bears an uncanny resemblance to the Prince of Razzamatuzz (Gaylord) – the two switch persons, and Harold travels to Thermosa, where he falls in love with a princess (Davis), and manages to lead the peasants' revolution to victory. *His Royal Slynness* marks Pollard's final film with Lloyd. *Just Neighbors* – 1919 Domesticity turns to squabble-city, as the tranquil friendship of neighbors Lloyd and Pollard turns sour when Snub's chickens get loose in Bebe's garden. The barbs are fast and furious, until peace is restored, when Harold's dog saves Snub's daughter from traffic. A rare film in which Lloyd took co-directorial credit, Motion Picture News called *Just Neighbors* "...as clever a skit on suburban life as ever was fashioned."

HAROLD LLOYD DVD

UPC (DVD) # 38329-03672-0 SRP - \$29.95

THE CHARLEY CHASE COLLECTION DVD (1924 - 1926)

Bringing a collection of seven 2-reeler comedies from the golden period of this acting/producer legend, the CHARLEY CHASE DVD is a fantastic introduction to the funny and frenetic world of Charley Chase and a rare chance to experience the work of one of the most influential short-film comedians of the late 1920s. The CHARLEY CHASE DVD brings the following short films: MUM'S THE WORD (1926), APRIL FOOL (1926), CRAZY LIKE A FOX (1926), LONG LIVE THE KING (1923), MIGHTY LIKE A MOOSE (1926), and ALL WET (1924).

In a series of one and two reelers at the Hal Roach Studios, Chase elevated the style of situation comedy to an art form with his unique combination of madcap adventures, beautiful women and wild misunderstandings. After a decade of working in front of and behind the cameras (he was Director General at the Roach Studios), Charley Chase was persuaded to start a new series of one reel comedies in 1923. From the first release, Chase became a hit with the public – "America's New Joy Boy" was filling theater houses with laughter from coast to coast.

Chase discovered that by starting with a simple predicament that any average person could get into, the public could identify with him. Then, gradually, by building a once plausible situation into a fiasco, he could take them to a riotous conclusion that is unbelievable, yet, somehow conceivable. Carefree, frivolous, wild and woolly, Charley Chase was the "Good Time Charlie" that we all wished we could be. Fortunately, due to film preservation, we still have him.

CHARLEY CHASE DVD

UPC DVD # 38329-03682-9 SRP - \$29.95

THE FLYING DEUCES DVD (1939)

A Laurel and Hardy feature film. Recently restored and re-mastered to its pristine, original B&W visuals, FLYING DEUCES is finally available as it was meant to be seen. This all-new DVD depicts Oliver Hardy and Stan Laurel at their best. After Oliver finds out that the love of his life is already married, he joins the Foreign Legion army and decides to bring Stanley along, as a way to cope with the loss and impress the girl. Of course, all hell breaks loose.

The FLYING DEUCES DVD also brings two extra short films: THE TREE IN A TEST TUBE (1943) and STOLEN JOOLS (1931), all recently collected and restored by Kino on Video and Lobster Films.

FLYING DEUCES DVD (1939)

UPC DVD# 38329-03662-1 SRP - \$24.95

Last issue we mentioned a new Arbuckle Anthology collection, here's more: The 4 DVD set, produced by Laughsmith Entertainment, contains 22 broadcast quality titles – most of which are from original materials or the only known surviving prints. All have been digitally remastered by Paul E. Gierucki with Andrew Coryell, and have completely restored

titles, intertitles and several include previously lost or unknown footage. Every film features a newly created score from The Mont-Alto Orchestra, Phil Carli, Ben Model etc., and many have secondary audio tracks with rock music scores for younger viewers. The set is also peppered with eight (8) audio commentary tracks (from noted comedy historians Steve Massa, Bruce Lawton, Paul Gierucki and Richard Roberts) and dozens of original lobby cards, color glass slides, trade ads, contracts, memorabilia and many behind-the-scenes stills. There are beautiful animated menus created at the Grace & Wild HD Studios, full color packaging layouts designed by Arbucklemania.com webmaster David Pearson, and interior artwork from Lucas Digital / ILM animation guru Tom Bertino. The set has detailed credits for everyone involved with the project and, as an added bonus, a newly created music video called *The Arbuckle Shuffle* which was generously provided by Robert Arkus and Getty Images.

The set also includes a 30 page full color booklet with detailed restoration notes, biographies, reviews and essays from historians Robert Young Jr., David B. Pearson, Patricia Elliot Tobias, Steve Massa, Brian Gari, William Sherman / Marilyn Slater and others.

The Forgotten Films of Roscoe "Fatty" Arbuckle

AKA - The Arbuckle Anthology (4 DVD box set)

Arbuckle as Actor / Director: *Fatty Joins the Force* (w/ Dot Farley); *A Flirt's Mistake* (w/ Edgar Kennedy); *The Knockout* (w/ Charles Chaplin); *The Rounders* (w/ Charles Chaplin); *Leading Lizzie Astray* (w/ Charley Chase & Mack Swain); *Mabel and Fatty's Wash Day* (w/ Mabel Normand); *Fatty and Mabel At The San Diego Exposition* (w/ Mabel Normand); *Wished On Mabel* (w/ Mabel Normand); *Fatty's Tintype Tangle* (w/ Louise Fazenda); *He Did and He Didn't* (w/ Mabel Normand); *The Waiters' Ball* (w/ Al St. John); *Coney Island* (w/ Buster Keaton); *Love* (previously lost film w/ Monte Banks); *Leap Year* (an unreleased FEATURE) – with tints; *Character Studies* (recently discovered Arbuckle cameo appearance with Doug Fairbanks, Buster Keaton, Rudolph Valentino, Carter DeHaven, Harold Lloyd and Jackie Coogan) – with tints

Arbuckle the Director: *Curses* (Al St. John); *The Movies* (Lloyd Hamilton) – tinted; *My Stars* (Johnny Arthur) – tinted; *Fool's Luck* (Lupino Lane); *Special Delivery* (rediscovered FEATURE w/ Eddie Cantor) – tinted; *Bridge Wives* (w/ Al St. John) rare sound short subject; Music Video – *The Arbuckle Shuffle*

This groundbreaking set contains some of Arbuckle's best work, previously lost films – and all of it in the best quality available. Please visit the Laughsmith Entertainment website for distributor details and release dates – www.LAUGHSMITH.com

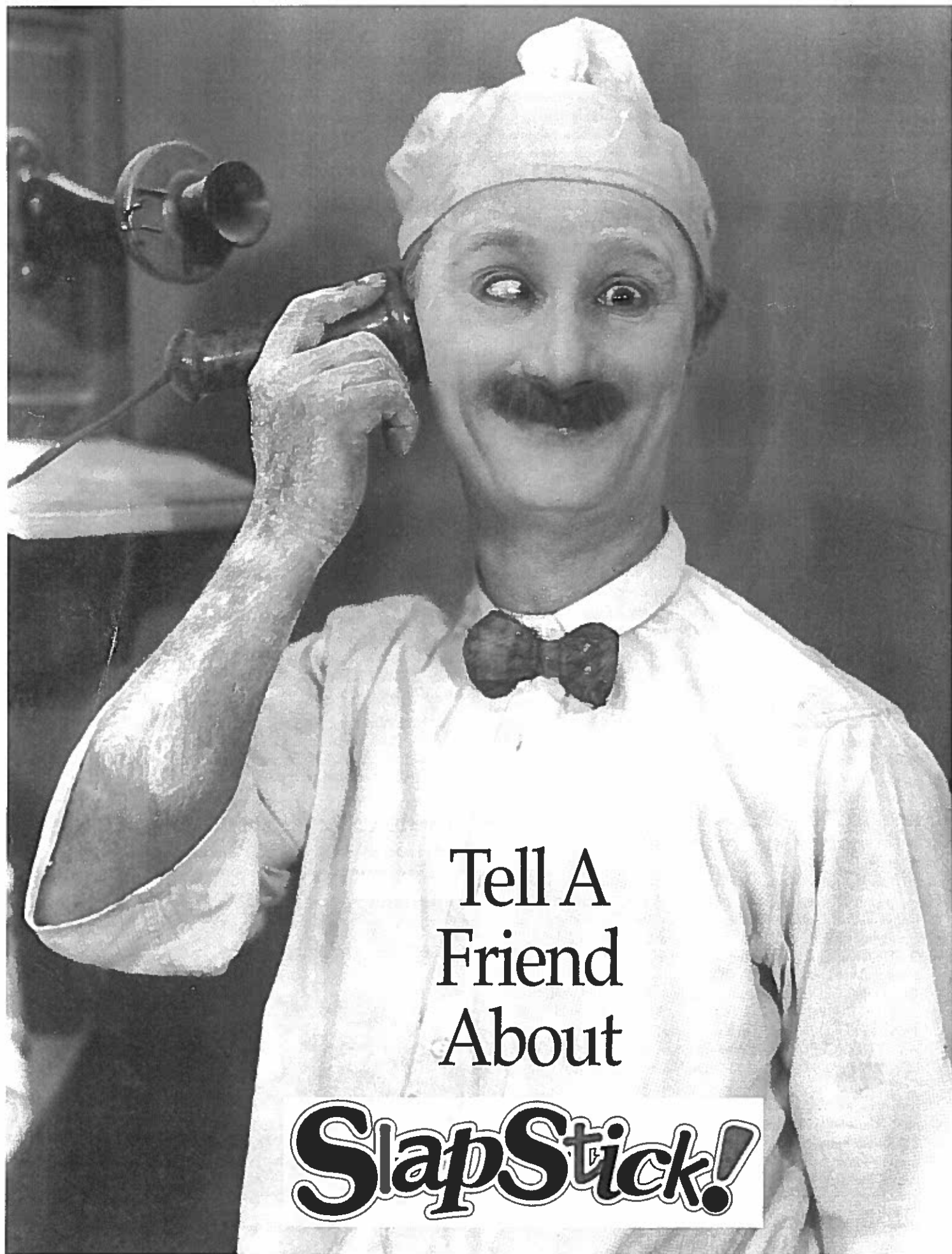
JIMMIE ADAMS FILMOGRAPHY ADDITION

RED HOT RIVALS (5/3/22) Century; Dir: Fred Hibbard

Cast: Lee Moran, Bud Jamison, Jimmie Adams

Courtesy Cole Johnson





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